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cover: Geese wintering in Regent's Park. Watercolour by Peter Welton.

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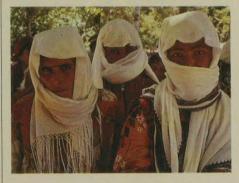
its agents accept any hability for loss or damage. Frequency: quarterly plus Christmas number and Royal Year issue. Typesetting and printing in England by Watmoughs Ltd, Idle, Bradford; and London. Colour reproduction by Bridge Graphics Ltd. Published at the office of The Illustrated London News, 20 Upper Ground, London SE19FF. December, 1991. Telephone 071-928 2111. Be sure of receiving your copy of The Illustrated London News by placing an order with your newsagent or by taking out a subscription. Orders for subscriptions and address corrections to be sent to:

ILN Subscription Department, 3-4 Hardwick Street, London EC1R 4RY. Telephone 071-833 5793. Second-class postage paid at Rahway, NJ. Postmaster: Address corrections to The Illustrated London News, c/o Mercury Airfreight International Ltd Inc, 2323 Randolph Avenue, Avenel, NJ 07001, USA. ISSN: 0019-2422. Newstrade Distributor: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Telephone 0895 444055. Annual subscription rates: United Kingdom £17.50 (\$33), Europe £20.50 (\$39), USA (air-speeded delivery) £20.50 (\$39), Canada air-speeded delivery) £23 (Can\$49), Rest of the world (air-speeded delivery) £24 (\$46). Agents for Australasia: Gordon & Gotch Limited; branches: Melbourne Sydney, Brisbane, Adelaide, Perth, Launceston and Hobart, Australia; Christchurch, Wellington, Auckland and Dunedin, New Zealand.

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ROYAL PAGEANT MASTER

Michael Parker is the royal pageant master. It is a splendid title but the post has not existed officially within the royal household for centuries. Clearly the Queen sees Major Parker fulfilling the role at her Court. When she made him a Commander of the Royal Victorian Order last year, the citation on the warrant described him as "Our Military Pageant Master".

The royal family has come to rely on Parker to produce spectacular entertainments whenever there is an important occasion or family anniversary. In July it was the fireworks and laser show at Buckingham Palace after the banquet for the G7 world leaders. There was the Queen Mother's 90th birthday parade, the fireworks display in Hyde Park to celebrate the Prince of Wales's wedding and a bonfire at Windsor for the Silver Jubilee.

Parker, a tall, urbane former adjutant in the Queen's Own Hussars, got involved in pageants by accident. "I was in Berlin in the armoured squadron in 1965, and the staff officer who ran the Tattoo was posted, so the general asked if I would like to take it on." The Berlin Tattoo was the first of the many military shows he has produced. Although he left the army in 1971, he has strengthened his associations with the forces, organising the Royal Tournament since 1974 as well as pageants and spectaculars in other countries. The 49-year-old Parker is a workaholic who has had only one holiday in 18 years, and regrets that "very foolishly I never bothered to get married". He is a talented artist and craftsman whose do-it-yourself skills run to stencilling wallpaper to match curtains he has had made, and carving and marbling the wooden fireplace in his drawing-room, where many of his paintings hang.

Parker devises virtually every aspect of a show himself. Lights burn late in his two-storey flat in a large Victorian house in Earls Court. Once the concept has been settled, he designs the sets and makes a scale model of the arena or stage. Visitors seeing the model on his dining-room table are treated to a one-man performance. The curtain is raised, backdrops and props are lowered as he rolls on toytown orchestras, choirs, battalions, horses and performers. Downstairs in his study, where the fax and telephone seldom stop ringing, he has to write countless letters (320 last year to organisations of which the Queen Mother is patron). Sponsors must be contacted and top brass consulted, not only about the Royal Tournament, and the Edinburgh Military Tattoo



but about other projects, such as Joy to the World.

This year it is being held at the Royal Albert Hall on December 17, and Parker has been working again with the historian and playwright Rosemary Anne Sissons who has written the script, and with Gary Withers who runs Imagination Ltd, the outfit which is realising the set designs and creating lighting effects. On the actual night a cluster of stars as diverse as Cliff Richard, Paul Scofield and Penelope Keith will join a cast of 800 to tell the Christmas story within the setting of a medieval mystery play.

Since 1988 the concerts have raised more than £1 million for children's charities, and on each occasion a member of the royal family has attended. Even though this year Parker cannot reproduce the 1989 coup de théâtre—when the Queen went on stage to record her annual Christmas Message, the first time she has delivered the speech in front of an audience—what he does promise is the presence of the Princess of Wales, the patron of the Royal Marsden Hospital Cancer Appeal, and "a show that will

combine the very grand with the very homely, 50 trumpeters, a vast orchestra and choir of hundreds one moment, and a single choirboy the next."

Now that Joy to the World is almost on the stage, Parker is planning an unprecedented entertainment for 1992—the largest celebratory event for the 40th anniversary of the Queen's accession. Details are still secret. All he will say is that it will be the biggest theatrical spectacle ever mounted in Britain and that a cast of 5,000 will recall landmark events and major achievements of the Queen's reign.

There is no limit to what Parker will dream up. Last year he let loose an Aberdeen Angus bull and a clutter of Buff Orpingtons in thatched-roofed hen-houses on Horse Guards Parade for the Queen Mother's 90th birthday parade, persuading military and Court officials that a battalion or two from 18 regiments associated with the Queen Mother would not suffice. If he can change their minds, it seems that anything is possible. The historical tribute to the Queen next October will be a fascinating celebration.

DENISE SILVESTER-CARR

Major Michael Parker, the creator of the royal spectacular, at home among his own paintings, wallpaper, carvings and marbling.

NELSON'S COLUMN MORRIS'S RED HOUSE



The present owner, Ted Hollamby, outside Red House, built in 1859 at Bexleyheath for William Morris by his architect friend Philip Webb. Bexleyheath is not a part of Greater London that you would expect to draw tourists. It is a somewhat anonymous suburb of 1930s and 1960s semi-detached residences, but there is one particular house and garden that attracts many visitors from home and abroad. This is Red House (so called because of its red brick) which was built for William Morris in 1859 by his architect friend Philip Webb, and which remains in use as a private house.

The flow of visitors pleases but also concerns the building's present owner-occupier, architect Ted Hollamby, who has been restoring and lovingly caring for this surprising and beautiful house since 1953. It is, after all, a home, and although Hollamby is retired, he still works at his drawing-board in Morris's high-ceilinged, huge-windowed studio. So he and his wife Doris stipulate that visitors are allowed by written appointment only on the first weekend of each month.

But why is Red House—described by Sir Hugh Casson after he visited it in 1953 as "suddenly rearing like a miniature Camelot of turrets and steeply sloping roofs"—such a focus of international interest? Hollamby, who was for many years the chief architect and planner of Lambeth Borough and then of London Docklands Development Corporation, points to a number of extraordinary and important characteristics which put the house far ahead of its time.

First, it anticipated in practice many of the objectives and achievements of the Arts and Crafts movement. Second, it defied Victorian fashion and pretensions and aimed at a design which was simple, unassuming and suited to its users' needs. Webb's design-produced in a close, continuous dialogue with Morris-was based on function and utility. The German writer Hermann Muthesius wrote that Red House was "the first house to be conceived as a whole, inside and out, the very first example in the history of the modern house". And thus it became an inspiration to the architects of the Bauhaus who, like Morris and Webb, were seeking to shake off the ugliness of an industrial age and the tyranny of the machine ethic. Today the increasing number of Japanese visitors to the house is, one of them told Hollamby, because many in their own society are becoming aware of the destructive ugliness of an industrial age, and are rebelling against industrial helotry.

Yet despite a lucid functionalism, Red House achieves a rare beauty and drama through its very form. You enter its 2 acres of grounds through a handsome, solid wooden gate in an equally handsome red brick wall, and find the house standing impressively against the skyline with great sailing roof-lines and noble, sky-touching chimney-stacks above a dramatic arrangement of windows, some of them Gothic-headed, and a generous Gothic-arched porch.

The building is L-shaped, and in the crook of the elbow is set a welloriginally the Morrises' sole water supply-under a tall, romantic roof cone. Galleries and corridors with circular peep-hole windows overlook this space which immediately became a gathering place for family, friends and servants. Fred Hollamby observes that even today visitors tend to gravitate to it, though no water is now drawn there. Inside the house the Morrises and their friends painted and decorated, producing wall hangings and murals that were full of medieval romance. The interior, like the building's broader design, fused Webb's practical skill with Morris's flights of imagination to produce a comfortable home that inspires.

It was at Red House that the firm of Morris, Marshall Faulkner & Co, designers of wallpapers, fabrics, furniture and much else, had its beginnings. But Bexleyheath was too rural and remote from London to make it a viable base for the firm. After five years at Red House—Morris's happiest, says Hollamby—the family moved to Bloomsbury in 1865.

Ted and Doris Hollamby have been in the house for 38 years. At first they shared it with other young architects and their families. For a time the studio was given over to the husband of one of Hollamby's colleagues who was a fine amateur carpenter. "It seemed appropriately Arts and Crafts," says Hollamby. "As you went in there was this marvellous smell of planed pine and oak."

The house itself was well built, but was requisitioned by the Government in the Second World War and also stood empty for some years. It has served the Hollambys well, proving flexible and practical, but has also needed repairs and maintenance. As a Grade I building, Red House has required the best in materials and craftsmanship. Fortunately, says Hollamby, there are still builders able to carry out skilled, authentic repair work. One of his favourite moments came after the repair of the splendid spiralling staircase which is the fulcrum of the building's L-shaped plan. "The craftsmen brought their wives to see their work-they were so proud of it. I think Morris would have loved that.'

TONY ALDOUS

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Taylor's Vintage Port. Aside from the fact that only in an exceptional year will Taylor's actually declare a vintage (and such occurrences may

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that The Economist maga-

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THERE ARE MANY WAYS TO LOOK AT A PIECE OF LLADRO PORCELAIN. DISCOVER THEM:

A FORGOTTEN ENGLISH ARTIST

The name of Claude Buckle is probably well up the list of England's forgotten artists, yet those who appreciate the art of traditional watercolour painting rate him very highly. Buckle himself was a modest man, but he was able to claim, shortly before he died in 1973, that he had made "a very small mark in the history of art". One of his surviving contemporaries, Terence Cuneo, who painted railway posters with him before the Second World War, agrees and once wrote that if Buckle was to be branded a square by progressive art thinkers, countless others would thank God for people who felt as he did and found so many wonderful things in the world to paint.

Another artist, Cameron Street, is now working on a book about Buckle's paintings. He considers Buckle the equal of Russell Flint, with a style unique to the medium, and describes him as a true country boy who knew how to make pea-shooters from wild parsley, where to look for water voles, and how to tickle trout. He was always looking for things to draw. Often, in his young days, he would draw houses into whose grounds he would trespass. When caught, the boy displayed a politeness that usually led to an invitation to tea rather than punishment.

Buckle's obvious talent for drawing was not encouraged at home. His father, an extrovert who enjoyed the company of music-hall stars, ran an agency for the Michelin tyre company with a partner who eventually absconded, leaving the Buckle family penniless and Claude with a living to earn. Having been articled to a firm of architects at the age of 15 he applied, two years later, for a job as an assistant architect with Fry's chocolate company, and was offered the post in spite of having omitted to put an address on his letter of application.

He later joined the London firm of Wallace, Gilbert and Partners, who designed the Firestone factory on the Great West Road, but by the age of 26 Buckle had determined to paint. His architect friends sent him their plans, from which he would do paintings of the proposed buildings, and he began his association with railway posters and with Terence Cuneo. It was Cuneo who encouraged him to give up oil painting, which Buckle found laborious, and to concentrate on watercolour, for which he had a natural mastery. "Over the years," Cuneo wrote, "as his work matured, he injected a juicy, fluid quality and texture into his painting, together with a delightful colour sense and a satisfying command of composition."



The Second World War, in which he deployed his architectural knowledge by joining the Heavy Rescue Service, interrupted Buckle's painting for five years, but once it was over he married and moved to a country cottage where he had an old pig shed converted into a studio. He continued with architectural paintings and railway posters, of which he painted 80 during his lifetime, and all the time experimented with watercolour. For large washes he used an old shaving brush, and sponged out for the light areas to produce reflections before the colour dried. His technique needed a quick hand and a clear vision, requiring the artist to paint continuously until the picture was finished. And if it didn't work, he tore it up at once.

At this stage, says Cameron Street, Buckle lost his interest in oils because, in his hands, watercolours could be just as effective. "He knew how to create great depth of colour and delicate contrast, and he persuaded advertising agents that watercolours could be as strong and as powerful as oils—even for railway posters."

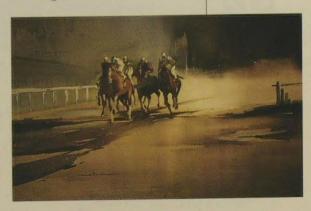
Buckle returned to oils for one of his most demanding assignments, a painting for the Brussels World Fair of 1958, of the first atomic power station under construction. But he found such commercial work burdensome and gave it up to devote himself to painting for galleries, to transfixing the effects of light and water. He travelled in France and Spain with his wife Barbara, finding, on the Ile de Ré in the Bay of Biscay, the quality of light he sought. They subsequently rented a house on the



island, overlooking the old harbour of Rivedoux, where Buckle could work for three months of the year.

This period provided the inspiration for many of Buckle's finest paintings, which were completed during the last years of his life. Cameron Street is still researching for his book and for the whereabouts of some of Buckle's paintings, which have a serenity that must be a delight to live with.

Three of Claude
Buckle's distinctive
watercolours:
top, model in the
artist's studio;
above, Young Angler;
below, Into the
Straight.



MUSICIANS' MARKET PLACE



Susan Gritton, the young soprano who has just made her début with the Young Concert Artists Trust.

A young English soprano named Susan Gritton gave a ravishing song recital recently at the South Bank's Purcell Room in London. Her range was broad-songs by Handel, Schubert, Wolf, Richard Strauss, Debussy and de Falla all being presented with great style and lucidity—but the high point of the evening was a dramatic rendering of Banquo's Burial, a theatrical piece by the Australian composer Alison Bauld. This was performed with such zest and conviction that most of the audience will have been persuaded that Susan Gritton is on the threshold of a dramatic career.

That she was able to demonstrate her potential at all in the setting of the South Bank was due to an organisation called the Young Concert Artists Trust, which was set up eight years ago to help promising young musicians overcome the first and biggest obstacle in their careers—getting an audience. Commercial agencies are reluctant to take on young unknown artists who will need fairly hefty promotional support while not being able to command the fees to pay for it, and YCAT was created as a registered charity to provide a bridge between musicians leaving college or finishing training and the time they begin to have an established concert career with an agent.

The initial funding came from W. H. Smith, who found, after sponsoring the Newport Piano Festival, that success did not always bring the winners a guarantee of performing engagements. The result was the setting up of YCAT and the appointment of Michael Kaye, formerly Arts Director of the GLC and General Administrator of the South Bank Concert Halls, as its General Administrator.

Each year YCAT holds a series of auditions to find young musicians on the brink of major careers, supporting those it selects with professional and energetic management services free of charge. The auditions are not competitive—there are no runners-up, and the number selected will vary from year to year. The choice is made by a panel of distinguished judges, who this year included Lady Barbirolli, the singers Sheila Armstrong and Teresa Cahill, the violinist Lydia Mordkovitch, the pianist and musicologist Bryce Morrison, the cellist Andrew Shulman and the viola players Rivka Golani and Paul Silverthorne.

Among the artists YCAT has helped on their way are Joanna MacGregor, the pianist, who performed at this year's Proms and who has devised her own contemporary music series, the soprano Eileen Hulse, whose recent performances as Constanze in Mozart's Die Entführung aus dem Serail in Lucerne won great approval, and the Britten String Quartet, who have recently signed an exclusive contract with EMI. YCAT's first artist, the pianist José Feghali, became gold medallist at the Van Cliburn piano competition in 1985 and has subsequently been performing in many parts of the world.

These four are among those who have now left YCAT's nest and are successfully launched into their careers. With the addition of Susan Gritton this year there are 11 fledglings on YCAT's current list, comprising one other soprano (Regina Nathan), one mezzo (Janet Shell), three pianists (Lora Dimitrova, Graham Scott and Andrew West), two violinists (Laurence Jackson and Laurent Korcia), one viola player (Jane Atkins), one string quartet (the Sorrel), and one associate composer (Nigel Clarke). The artists are normally kept for three years, by which time it is expected that they will have found a commercial agent. To date this has not been a problem and, of course, some artists are snapped up much more quickly.

Susan Gritton may be one of these. She already has a fair number of commitments, including singing with the chorus and understudying for the Glyndebourne Touring Opera, and in January taking the principal soprano role in Humperdinck's Hansel and Gretel for Surrey Opera. If she flies the nest before her three years are up YCAT will be the first to applaud.

Hallmarks of the four assay offices: the leopard (London), anchor (Birmingham), crown (Sheffield), and castle (Edinburgh).

HALLMARKS OF DISHARMON









Hallmarking has long been recognised as a distinctive token of genuineness and excellence, yet the system is now under threat in the interests of European harmonisation. The British system dates from 1300, when Edward I sought to protect the quality of precious metals and introduced what was in effect the first consumer protection Act. A leopard's head, the assay mark for London, was stamped on articles which met the sterling standard, and from this developed the full system in force today, which identifies all gold, silver and platinum with its location, maker, quality of metal and date of manufacture.

The system of compulsory hallmarking protects the consumer because it is impossible to judge the quality of metal or its age or derivation by appearance, or by any simple test that a buyer could carry out for himself. A bangle that looks like gold, and whose price suggests that it must be gold, may reveal its true nature only when the arm on which it is worn goes green.

Assay offices in Britain deal with about 20 million objects each year, many of them imported from countries where hallmarking standards are not imposed. Last year 18,196 items from Italy, which has no controls other than those of the manufacturer, were rejected or reduced to a lower standard. The protection for consumers is, of course, also a protection for retailers and salerooms.

Why, then, abandon a system that has worked well for 691 years? The European Commission seems confused. Five other EC countries have compulsory hallmarking-France, Ireland, Netherlands, Portugal and Spain. Voluntary systems operate in Belgium and Denmark. Four countries-Italy, Germany, Greece and Luxembourg-rely on the manufacturers putting on the appropriate mark, which to consumers will seem a rather cavalier method of quality control.

At one point it appeared that the European Commission was proposing to issue a directive on the compulsory and independent marking of precious metals, a proposal that Britain would happily support. However the commissioner in charge of harmonisation in Brussels, Martin Bangemann, has subsequently said that there will be no directive, and is himself evidently unsympathetic to the idea of hallmarking. The prospects are not harmonious.

IN PRAISE OF PEVSNER

Any new edition of Pevsner is a significant publishing event. Sir Nikolaus's name has become synonymous with the remarkable series of 46 architectural guidebooks, officially called *The Buildings of England*, which he initiated and largely wrote before his death in 1983. The latest updated edition, covering north-west London, has just been published under his name, along with that of his co-editor and writer, Bridget Cherry, by Penguin (£25). It is the fifth to be produced since his death, and nine others are in revision.

Pevsner's immortality is thus assured. His handbooks have become a national institution, affectionately toted around by architects and laymen alike. They are the product of the relentless effort Pevsner put in between his work as lecturer, teacher and campaigner. He was Slade Professor of Fine Art at Cambridge and later Oxford, a founder of the Victorian Society, a Reith lecturer, member of the Fine Arts Commission, author of art books, yet he managed personally to inspect every building he wrote about.

Born in Germany (he fled to Britain in 1935), he organised the research for

his books with Teutonic rigour. He would set off to chart the architectural landmarks in a new area of the country each university vacation, touring two counties a year for a quarter of a century. With his wife as driver, he would spend a month to six weeks in each county. He planned the day's itinerary like a military campaign, plunging off to an early start armed with clipboard, gazetteer, maps and sandwiches. Every evening he transcribed his notes in a guest-house.

He wrote all but 10 of the 46 original books himself. Some of the later volumes were written partly with collaborators, two are by other writers. Bridget Cherry, an editor at Penguin, has rewritten the London volumes.

How would Pevsner have responded to the new volume? "He would probably think it too long," Mrs Cherry says. "He always said young people were incapable of condensing." The latest book is about three times the size of the original, with a much broader range. Pevsner originally covered London in two volumes, plus one on Middlesex. Now there are to be four. Much of the material is new, but



there remain some of Pevsner's original shrewd and sometimes acerbic comments, such as that on the Hoover factory on Western Avenue: "Perhaps the most offensive of the modernistic atrocities along this road of typical bypass factories" was his verdict in 1951, upon which Mrs Cherry comments that after 40 years "one can enjoy the brash confidence of the façade with more detachment".

DELLA DENMAN

Professor Sir Nikolaus Pevsner, originator of the "Buildings of England" series and author of 36 of them.





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NELSON'S COLUMN BACK TO BIBENDUM

In the last five years
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in the Fulham
Road has established
a reputation as
one of London's finest
eating places.
Matthew Fort has
been back to see why.

A spinach mousse with anchovyflavoured hollandaise; lamb chops in a parsley and garlic crust; cheese and hazel-nut parfait with a passion-fruit sauce—five years on, and Bibendum is still cranking out dishes that stir the taste-buds and fill stomachs with brio.

In my first review of Bibendum I wrote glowingly of its "brasserie food". In those days a trawl through the menu brought up such goodies as tête de veau with ravigote sauce, endive au gratin, oeufs en murette, salade de museau (pig's nostrils) and onglet aux échalotes classics of the French brasserie repertoire.

Alas, BSE has seen off the *tête de veau*, but the others are revived from time to time with subtle changes of direction that Simon Hopkinson's sensible and restless imagination produces.

But Hopkinson is not content simply to rework other people's masterpieces. He turns out a pretty good line himself. It was Bibendum that rehabilitated tripe, in my eyes, with a delicious platter of the stuff cooked to an almost toffee-like consistency, and given a bit of a fizz with chilli. Another time two substantial slabs of yeal, poached to melting point—just, but only just,

cooked through perched on a bed of sliced potatoes of irreproachable waxiness, glistening under a tear or two of truffle oil, set me reeling in my chair.

Frequently it is taste that really decides the pecking order among chefs. There is plenty of technical ability around, but when it comes to deciding why some are first-division material and others not, it is because some have a deeper understanding of how and why food combinations work. Take the spinach mousse with the anchovy hollandaise. In Simon Hopkinson's version, the light and fluffy soufflé is transmuted into a quivering little mound of mousse that trembles for a moment on arrival in the mouth, and then melts away. On the other side of the table a salad of artichokes, French beans and foie gras did the vanishing trick, but I think of that kind of thing as assembly work.

On the other hand, the mashed potato that came with the roast cod showed how, in the right hands, the humble tuber can play its part in the higher reaches of gastronomic experience. A thimble of fluffy potato bound an ocean of pungent olive oil. You

could feel the stuff easing round the system, making everything tick a little more smoothly, like one of those commercials for 20/50 motor oil. You need a substantial hunk of cod to stand up to that lot, and so it was, slightly crusted on the outside, dividing up into moist collops under pressure from knife and fork

And so on and so on. The bread has maintained its excellence. The olives, which arrive at the table shortly after you, are among the best in London. The service is cheerfully professional. The wine list is long and strong in almost all its parts. Enumerating the many excellences would be tedious.

But (and there has to be a but) no one can describe Bibendum as cheap. Of course, as it has taken me five years to learn, Bibendum isn't a brasserie at all. It is a restaurant of remarkably consistent personality and high standards. And for these we have to pay money. Evidently, there are plenty of people who will.

Bibendum, Michelin House, 81 Fulham Road, SW3 (071-581 5817).

MATTHEW FORT

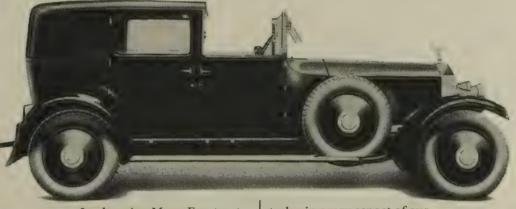








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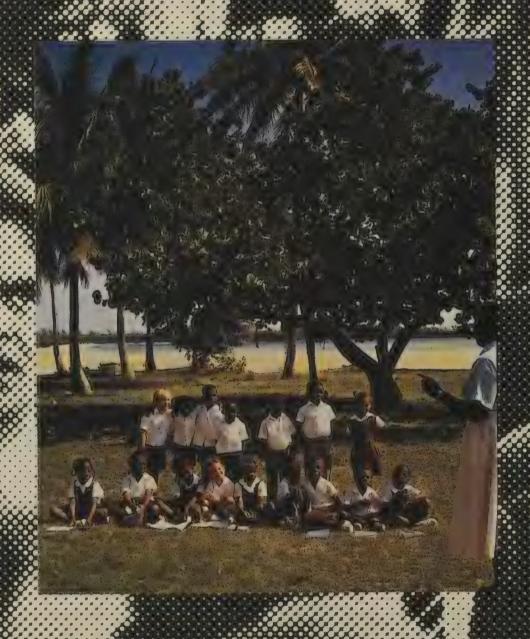
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ON THE WORLD

WAITE IS FREED AT LAST

Perry Waite, the Archbishop of Canterbury's special envoy and the last Englishman held hostage in Beirut, and the Scottish-born American Tom Sutherland, were released from their five-year ordeal on November 18. They were first seen at a press conference in Damascus, where Waite revealed that he had been chained to a wall for 23 hours and 50 minutes of every day of the 1,763 he had spent in captivity. On the following day Waite flew home, arriving at RAF Lyncham where the foreign secretary, Douglas Hurd, the present Archbishop of Canterbury, Dr George Carey, and his predecessor, Lord Runcie, went on board his plane to meet him. "Dr Runcie, I presume," was Waite's greeting.

Though a bit shaky in the legs Waite was evidently in good health and was able to make a vigorous 13-minute speech for the press and television cameras in a damp and chilly hangar, telling the story of a postcard that arrived out of the blue while he was being kept in total isolation for four years. It illustrated a stained-glass window depicting John Bunyan in prison, and on the back had been written the message "We remember, we shall not forget." He had been able to draw inspiration from this unexpected support from an unknown well-wisher.

Waite spent the following days quietly relaxing at the RAF base amid mounting speculation about his American connections. Iran's chargé d'affaires in London said that Waite's kidnappers, Islamic Jihad, believed him to be a CIA spy, and the Iranian government thought he had a link with the US secret service.

A week after Waite's release Ian Richter, the chemical engineer imprisoned in Iraq in 1986 on a charge of bribery, was freed and flown home to England.





Terry Waite on his arrival at RAF Lyneham in England, left. Among those assembled to welcome him was Dr Runcie, the former Archbishop of Canterbury, and Foreign Secretary Douglas Hurd, above. Released with Waite was a fellow hostage, the American University professor Tom Sutherland, below, who was captured 18 months earlier and had been one of the hostages Waite was negotiating to release. Sutherland was flown to Germany to be reunited with his family. A week later Ian Richter was freed after five years' imprisonment in Iraq, and celebrated his return to his home in south-west London, below, with (from left to right) his wife Shirley, his daughters Jeanne and Alex, and his son Anton.







THE FALL OF VUKOVAR

A siege lasting three months the Croats finally gave up the town of Vukovar, on the Danube. The capitulation to the Serbs and federal forces came while Cyrus Vance, the UN emissary, visited a refugee camp outside the town on November

19, declaring subsequently that the situation was "far worse than we had feared". Civilians who had been hiding in basements or taking refuge elsewhere during the fighting emerged to surrender, seek help or try to make their way out of the city.

Given the disparity in numbers it was surprising that Vukovar had held out for so long. The Croatian forces were never more than 5,000 strong, whereas the combination of Yugoslav federal

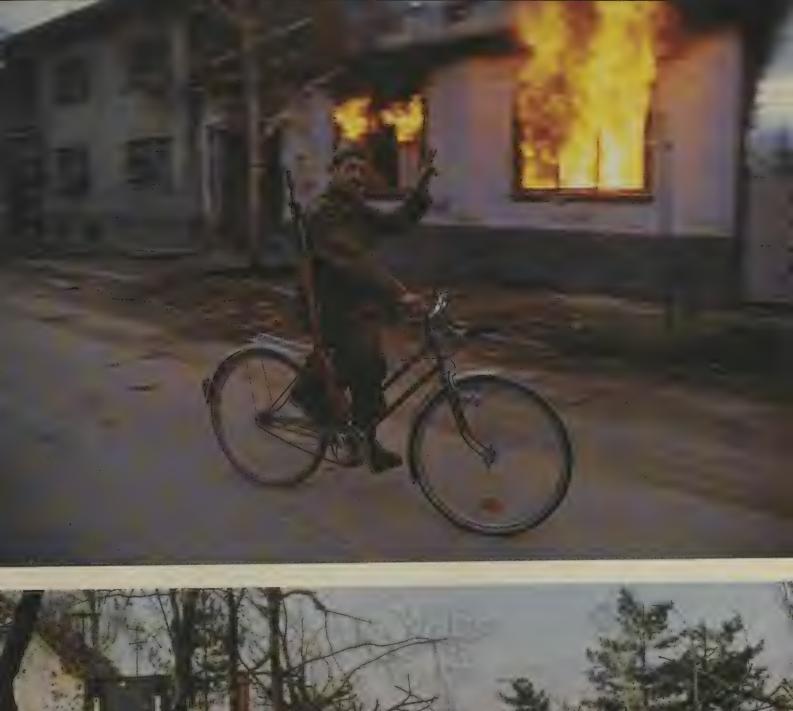
forces and Serbian irregulars probably numbered more than 40,000. In the early stages Croatian troops, armed with little more than bazookas and other hand-held weapons, successfully isolated and immobilised federal tanks and other armour. But as time went on the federal army was able to tighten its grip round the town and the Croatians were forced to withdraw.

PHO FOGRAPHS BY RON HAVIV KATZ

From the moment when the threemonth siege ended, civilians emerged from hiding and sought refuge outside the town, picking their way through the rubble as they formed long lines of escape, above. Many died in the fighting and their bodies were left in the streets awaiting burial, below left. Triumphant Serbs burnt the Croatian flag, below, and one of their soldiers gives the victory sign as he cycles past a burning building, right. The plight of some of the homeless civilians was all too evident, below right.













THE POWER OF FUSION

significant step towards controlled nuclear fusion was taken by scientists at Culham in Oxfordshire in November, when the Joint European Torus (JET) produced a pulse of power of between 1.5 and 2 megawatts for about two seconds. The achievement suggests that an experimental fusion reactor capable of producing more than 1,000 megawatts can now be designed, and that in the long run relatively pollution-free power stations operating from plentiful raw materials may become a reality.

JET is a collaborative venture of all European Community countries plus Sweden and Switzerland. Its director, Dr Paul-Henri Rebut, said after the successful experiment that it was the first time a significant amount of power had been obtained from controlled nuclear fusion reactions, and was "clearly a major step forward in the development of fusion as a new source of energy". The experiment was the first in which the correct fusion fuels, deuterium and tritium, were used in any magnetic conThe Joint European Torus, far left, and above, an engineer working inside. The JET stands some 10 metres high and offers the exciting long-term prospect of cleaner and almost limitless power through controlled nuclear fusion, the energy source of the sun and the hydrogen bomb.

finement fusion test, and demonstrated that light elements could be successfully fused under controlled conditions, producing the thermo-nuclear energy that is the power source of the sun and the hydrogen bomb.

The temperature within the doughnut-shaped Torus reached 200 million°C (about 10 times hotter than the sun's centre), at which point the nuclei of atoms were fused to release the energy in the form of high-speed neutrons.

The attempt to harness this virtually limitless, relatively harmless and, it is hoped, cheap source of energy began 19 years ago, when Dr Rebut started the design of JET. Its budget has recently been cut by the European Parliament, which has ordered that the cost of the programme be reduced by 23 million Ecus (£16 million) over three years. At a time when the world is looking for cheaper and less damaging energy sources, such frugality seems indefensible.



CELEBRATING THE OPEN UNIVERSITY

Now in its 20th year the Open University has achieved much and is moving on confidently to face fresh educational challenges, as are many of its 108,000 graduates, writes Asa Briggs.

or the Open University 1991 is a year of celebration. Twenty years ago the newly established university, granted its Royal Charter in 1969, accepted its first students. Its genesis lay in a government White Paper, published in 1966, which bore a title that had been made familiar by the then prime minister Harold Wilson: A University of the Air. The proposal was greeted with considerable scepticism in some circles, yet by 1971 41,000 people had applied for places at the new institution and 24,000 of them were registered. With a new name and a broader strategy, the Open University was soon being called the most significant educational venture of the century.

A recent Gallup poll has shown that, since then, the Open University has become widely known: 90 per cent of UK adults are aware of its existence, and one in four knows personally someone who has studied with the university; 70 per cent know that an OU student studies at home in his or her own time, and 44 per cent know that to start an OU course you do not need formal entry qualifications. The students proceed at their own pace, accumulating the necessary number of credits in arts, science, social sciences, mathematics, education, management and technology—often in interesting combinations of subjects.

The first students to graduate, in 1973, were those who had been granted a number of credit exemptions because of their previous successful higher-education studies. By 1980 around 6,000 students were graduating each year, a figure that by the end of the decade had risen to 6,500. The average length of time taken to complete an ordinary degree (which demands six credits) has been five years, and an honours degree (which requires eight credits) eight years.

Graduation has never been the sole aim of the process. The gaining of the first course credit is a milestone, particularly for those students who have no formal educational qualifications at entry. A few credits in particular subjects may be enough in themselves for some students. Family circumstances, also, may make it impossible for a student to continue; so, too, can lack of time. Transfers to another university or polytechnic (and these are common) may take students off the Open University lists. Yet, whatever happens, few people have wasted their time as they have carried forward their



The degree ceremony held in 1973 at Alexandra Palace was the first for graduates of the Open University.

courses, and more than 70 per cent of graduates state that they have derived a "great" or "enormous" benefit from having been an Open University student. Only 1.5 per cent feel that they have derived little or no benefit.

Since 1971 nearly a million people have applied for places, more than 400,000 students have registered (although 20 per cent do not proceed from a first to a second year) and around 108,000 have graduated. They have come from all parts of the country, from the Shetlands to the Channel Islands. Last year there were more than 72,000 undergraduates on the rolls of the Open University. With a recent increase in funding to allow an additional 3,000 to be taken in 1992, a target figure of 100,000 undergraduate students has been set for 2001.

Dealing as it does in such large numbers, the university prides itself on the personal attention it gives each student. From the outset it has been far more than a University of the Air. To radio and television programmes it has added correspondence tuition and tutorcounselling, complemented by face-toface teaching, particularly in summer schools. For every course—and it now has 134 of them, 12 of them brand new for 1991—it has provided an attractive kit of published materials. The library service has been as essential to the operations of the university as the BBC, which has maintained its own production centre (now, sadly, threatened with closure) at the OU's Walton Hall headquarters in Milton Keynes. Other media used have included telephones, videos and, more recently, personal computers. Many more people are expected to take homecomputer courses during the 1990s.

Open University degree students enrol for a variety of reasons, of which



career advancement is just one. "Interest" is another. One student, who took her degree at Wembley in 1981, recalled how motives can change after enrolment: "It was just for interest at the beginning," she said, "but I soon got hooked on the Open University. I thought it was a lovely opportunity because I was deaf at school and was always shoved into the background." The idea of a second chance figures prominently. At Edinburgh in 1982 another woman graduate, a mother of five who left school at 15, put it bluntly: "I left school without any qualifications and always felt a bit cheated".

Some Open University graduates have possessed ample qualifications at entry. One such student was Lord Gardiner, the university's second chancellor and Lord High Chancellor of Great Britain, who took a BA "the hard way".

Of the first intake of students in 1971, 27 per cent were women; by 1990 they represented 49 per cent of the total. The proportion of teachers, who were prominent in the first intakes, fell dramatically over that period. The university's quota of managers, professional people, technical staff, administrators and engineers

First-year students
Ian Dixon
and Shamsedin Suror
working on a
structures experiment at
summer school.

has remained roughly the same, at about a third. The proportion of clerical, office and shopworkers has doubled, from a tenth in 1971 to a fifth. The number of students in manual work, skilled trades and transport grew steadily during the 1970s and has grown more slowly in the 1980s. Special categories of students include members of the armed forces, some of whom took part in the Falklands campaign and in the Gulf War, seamen in the Merchant Navy (125 took courses in 1990) and prisoners. Students in the latter category numbered 418 in 1990, and 77 prisons are now involved.

About three-quarters of all students receive no help from either local authorities or employers in paying fees, which have risen by more than 70 per cent in real terms in the past 10 years. Twenty years ago an undergraduate course cost £20 a year, and this has risen to £218.

For a BA degree course, including some summer schools, a student will need to find about £2,300. The OU's block grant from the Department of Education and Science has decreased in real terms by 8 per cent since 1980. The level of this grant is partly determined by the university's cost-effectiveness, which in turn is dependent on large numbers of students taking its courses. Clearly, above a certain level, fees will deter prospective students, particularly those with relatively low incomes and with few initial educational qualifications.

Behind the statistics there are individual stories about the ways in which the university has influenced people's lives. "The enlivening pangs of learning" change perspectives. They also affect relationships. One of this year's honorary graduates at Edinburgh, journalist Neal Ascherson, told graduates who had earned their degrees the hard way: "Your degrees are not just qualifications; they are victories." Most Open University degrees have been gained through struggle and sacrifice.

For each student there is a weekly round of essays and broadcasts, some of which inevitably appear more daunting or more attractive than others. Patience and persistence are two essential qualities needed for coping with "the loneliness of the long-distance student" (as one student put it). It is only at summer schools, held on other university campuses, that more familiar patterns of collective student behaviour can be observed. A great deal is packed into the shortest possible time and, not surprisingly, memories cluster around what has happened there. When Professor Ian Gass, pioneer of earth sciences at the university, retired this year, former students recalled how in 1972, during one of the first summer schools held at Leeds, they had "done" Shap and Ingleton on one day and Cayton Bay and Whitby on another. At the end of the school Gass received not complaints but an unexpected ovation.

The median age of an Open University student is 33, a fact that registers the call of opportunity in individual and family life. There are students of all ages, however, some of them representing the "third age". In 1986, relatives of Mrs Rae Taffler, who obtained her BA at the age of 81, endowed a prize for the oldest student to graduate in a year, and this year's winner was Fred Waldschmidt, an electrical engineer, aged 86. His main subjects were mathematics and science, but he had taken a music course as well. The oldest-ever graduate was 92.

The physically disabled have benefited especially from the work of the Open University and, at around 3,000, outnumber the whole population of some institutions of higher education. The first graduate to be introduced to the university's present vice-chancellor, John Daniel, on his first day of office in 1990, was George Dellar, who suffers from cerebral palsy and is seriously disabled. Alongside his mathematics courses he had also studied the university's course "The Handicapped Person in the Community", and he presented the vice-chancellor with a copy of his autobiography, Unto Another Two: The Story of a Spastic.

The university's degree days are held in 13 places around the country, from Leeds Town Hall to Ely Cathedral. It is always deeply moving to watch severely handicapped students receiving their degrees and to see whole families involved. In a reversal of the usual roles at university degree ceremonies, children, often very small children, can be seen taking photographs of a parent or parents after the ceremony is over.

Research students figure prominently at degree days, and the university is proud of its research achievements and potential. For the faculty and students engaged in research, Milton Keynes is

more than an address for their correspondence; it is a real place of work. For others it is a place where open days are held. Among the thousands who flock to Milton Keynes each year are secretaries of state for education and government ministers. Professor John Horlock, in his 10 years as the university's second vice-chancellor, had to deal in sequence with four secretaries of state and six junior ministers. There has been considerably more continuity in Milton Keynes than in Westminster.

Among those who have made the journey to Walton Hall are Prince Charles, who received an honorary degree in 1982, and, this year, Prince Philippe of Belgium, who remarked that he would like to register on a course. The present Indian Prime Minister, Narasimha Rao, was a visitor in 1988 when he was Minister for Human Resources Development. He learnt then that there were eight Raos on the list of students.

Every Open University degree student has to know in detail about the course pattern, which is a subject of study—and research—in itself. Coherent and appealing courses are developed by specialist teams, and the way in which they convert ideas into achievements is considered one of the university's most significant and innovatory academic activities. Courses are meticulously numbered and the Open University pays particular attention to setting out clearly the course objectives and the ways in



The example of Fred Waldschmidt, 86, winner of the 1991 Rae Taffler Award, may encourage older students.

which they can be attained by students.

Perhaps the biggest changes since 1971 have been the introduction of seven taught masters' degree courses and the development of continuing education, largely self-financing and designed to meet national needs. In this field the Open University claims a lead. Including those at the Open Business School, there are now 21,500 students working on short courses in management, computing and manufacturing and on courses leading to post-professional diplomas in education, health and social welfare. Some of these courses lead up to further courses, while others involve regular topping-up. A Master of Business Administration course, launched in 1989, is now in its third stage. Brian Oakley, director of the governmentsponsored Alvey Programme for information technology research development, paid a striking tribute: "When the history books come to be written we shall find that the Open University has played the vital part in the battle to update and upgrade Britain's manpower."

As it has developed, the Open University has had a considerable influence on the conventional universities, which have adapted some of its teaching methods and host some of its degree courses. They, too, have extended continuing education and have increased the numbers of their part-time students. Recently there has been closer collaboration. For example, a new half-credit course on astronomy is being produced co-operatively with six other universities, which will teach it simultaneously with the Open University.

As well as being a year of celebration, 1991 has been a time of assessment. The Department of Education and Science, which from the start has been directly concerned with the Open University, has carried out a thorough review. In its impressive report the DES notes the Open University's achievements and recognises the importance of its future role. A recent government White Paper, Higher Education: a New Framework, raises bigger and even more controversial issues than did the original document, A University of the Air. It puts forward far-reaching proposals to give the Open University a central place in the national educational system.

John Daniel, who welcomes this change, has even broader horizons in mind. The Open University, he believes, is well prepared to make a distinctive contribution to change not only in Britain but in Europe. In December, 1990, the council of the university agreed to his proposal that from February, 1992, individual students from any part of the



European Community be admitted to its taught programmes of study. As heralds of the future, there were already 100 students from the Republic of Ireland and 600 from Belgium, Luxembourg and the Netherlands registered with the university. This development owed nothing to government funding: it was a

symbol of enterprise.

Meanwhile, the School of Management recognises that there is more to Europe than the Twelve, and has made available "The Effective Manager" course to Hungary and Czechoslovakia. The vice-chancellor, looking in 1990 to the broadest horizons of all, held out the prospect of the OU becoming "the first global university". Its curricula have joined a worldwide data bank of courses being developed by the Vancouverbased Commonwealth of Learning, established in 1988, which, like the Open University, is committed to widening access to education, using "open learning" as the key to its strategy.

There can be no complacency in celebrating success. No battles in education are ever won. There are always new battles to fight. The word "continuing" is as significant as the word "open" itself

At the 1991 degree ceremony in Edinburgh there was special cause for celebration when Eileen Scanlon (second left), who is an information technologist, received her PhD. Tim O'Shea, her husband (right), is an OU graduate, as is father John (left). Ms Scanlon's mother (third left) was one of the OU's first graduates, gaining her degree at the 1973 Alexandra Palace awards ceremony. Two other relatives have also got OU degrees.

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THE DUCHESS OF NORFOLK
With the Prince and Princess of Wales at this year's Help the Hospices dinner.

SWEET CHARITY

Geraldine Bedell talks to some of Britain's hard-working fund-raisers for charity. Photographs by Terry O'Neill.

ho are Britain's "committee ladies", those well-to-do women who devote their energies to organising lunches, concerts and balls for their favourite charities? And how do they find themselves drumming up support for some otherwise unfashionable cause when they could be cooling off from a day's shopping with a bottle of Krug? As Vivienne Parry, the national organiser of the charity Birthright, says, "You have to be enthusiastic, with a large address book. There's no point in recruiting people who stay in every night watching television."

When asked how they became involved in a particular charity most committee ladies reply that they were invited by a friend. One such recruit is Mrs Michael Samuel, a member of the Guinness family, who was on the committee for this year's Birthright Sixties Ball at the Albert Hall. "Babies are easy to sell," she says. "Another time I think I might do something less wholesome and pretty, like mental health."

"Once people realise you are prepared to do things, you tend to get asked to do more and more," says Janet Budge, whose charitable activities began 12 years ago, when she was asked to become treasurer of her local branch of the Royal National Lifeboat Institution. She started small, organising coffee mornings, afternoon teas and country fairs, and gradually overcame her reluctance to ask people for money: "You start off being fairly weak, but then realise you have to ask." The RNLI now raises about £10,000 locally every year.

Mrs Budge spent the early years of her marriage in charge of the wages and accounts for the company she and her husband founded 27 years ago, A.F. Budge. Together with its subsidiaries in Britain and the United States, the firm at present employs thousands of people in its core businesses of road building and coal mining. Mrs Budge remains a director (her husband is chairman and managing director), but now that her four children are grown up, she has a little more time on her hands.

Two years after getting involved with the RNLI she joined a branch of the Arthritis and Rheumatism Council for Research, and then Racing Welfare, which is dedicated to helping injured jockeys (the Budges own racehorses). She also hosts at least one function for the NSPCC annually, this year raising £2,000 with a fashion show and lunch. "I did a Sunday lunch for Racing Welfare recently, which I had to organise in three weeks. It snowballed and we ended up with 350 people. We raised just over £13,000, charging £15 a ticket for a roast beef lunch, with a huge raffle and a star prize of an £800 holiday." The Budges gave the food and drink.

Mrs Budge accepts that you need a wide social circle if you aim to do a lot of fund-raising. "I try not to ask the same people all the time, although there are a few I always ask. I attempt to fit the people to the charity: those interested in sailing for the RNLI, those involved with horses for Racing Welfare."

Action on Addiction, founded in 1989, is the up-and-coming charity of the 1990s. Rosamond Wynn-Pope, its director, came from the Save the Children Fund and has accumulated an impressive group of volunteers, including the tireless Sylvia Leigh, wife of Sir Geoffrey Leigh, chairman of Allied London Properties PLC. Lady Leigh helped launch the Jesters Ball for Action on Addiction two years ago, which raised £140,000 for the sciences building of the National Addiction Centre in south London.



MRS JANET BUDGE
A wide social circle is essential for the serious fund-raiser, she says.

Lady Leigh has also been heavily involved with Birthright (in particular with the Birthright Ball at the Savoy, attended by the Prince and Princess of Wales, and a "lovely, glamorous evening" with the Princess of Wales at the Grosvenor House Antiques Fair). She is a serious fund-raiser—"I couldn't be bothered with coffee mornings"—who has seen the challenges get much tougher over the past few years. "It has become far harder to obtain sponsorship, and to persuade people to buy tickets. Increasingly you have to be able to offer something a bit different."

Lady Leigh tends to work for charities because people ask her-"I imagine because they think I'm a good organiser". With five children and seven grandchildren she feels particularly close to both Birthright and Action on Addiction, as "sadly, drugs are a thing of the moment". Each year she goes on a 10-mile walk for SHADO, a tiny charity supporting a clinic in Croxteth, Liverpool, for which she has raised more than £10,000 in sponsorship. "I was at a dinner party and someone asked me," she recalls. Lady Leigh also organises an annual concert and supper for the ORT rehabilitation and training schools.

Elizabeth Mackintosh, wife of Viscount Mackintosh of Halifax, has two children aged six and two, and says she is a "very active mother. I do like to be with my children, so I focus and limit my charity work. And I'm an all-or-nothing person: if I am involved in something I want to give it proper attention." She describes herself as "wedded to Action on Addiction; I expect to continue with it for the rest of my life. The way it tackles problems through research fellowships appeals to my academic background." (She read philosophy, politics and economics at Oxford and was an investment analyst before she married.)

Lady Mackintosh is chairman of the Jesters Ball, but has "done a bit of everything for Action on Addiction—stuffed envelopes, shepherded delegates, sat on committees. It's difficult to say how much time I spend on it; the ball was a full-time job, writing and faxing letters, but while I was in America I didn't do anything. The big advantage is that I can be available for my children; I can write letters at 2am if necessary."

Lady Mackintosh is also chairman this year of the House of Commons/House of Lords Swim, which involves a champagne reception, races by swimmers

from the Commons and the Lords, and a dinner dance afterwards—"a nightmare really, because it's three functions in one". The swim is almost a family affair: her husband Clive participated for 10 years and her brother-in-law is swimming this year.

"The aims of the Women Caring Trust are also quite near to my heart," Lady Mackintosh reveals. "The trust supports children in Northern Ireland, for example, by providing playbuses and helping to fund non-sectarian schools."

The adoption of a cause by an energetic and well-connected individual requires that person to have a passion for its aims and, sometimes, a bit of serendipity. Hazel Westbury is a music lover, but it was because her daughter went to the same preparatory school as the daughter of Christopher Bishop, then managing director of the Philharmonia. that she was asked to launch the Friends of the Philharmonia, of which she is currently president. One of the four national orchestras based in London, the Philharmonia has the Prince of Wales for patron. And when it comes to fundraising there is nothing to compare with a royal connection for effectiveness.

Over its 10-year history the Friends of



 $L_{ADY\ LEIGH}$ She feels particularly close to both Birthright and Action on Addiction.

the Philharmonia has accumulated 1,200 members, many of whom have followed the orchestra on tours abroad, attended fund-raising chamber music concerts in livery halls and supported the four royal gala evenings that have been the high point of the Friends' efforts. Mrs Westbury (whose husband, Gerald, is Professor Emeritus at the Royal Marsden Hospital) was chairman of the royal galas at St James's Palace in 1988, at Buckingham Palace last year (held jointly with Birthright) and this year at Hampton Court. "We don't sell tickets but a donation of £600 per couple was acknowledged by an invitation from the Prince and Princess, and a donation of £3,000 by pre-concert cocktails in the presence of the Prince and Princess and presentation to them." (If this sounds steep, the hire of Hampton Court Palace for the night, before the installation of a field kitchen, cost £,17,000). But where royalty is concerned, you can charge: "The Prince and Princess are a great attraction; they add a gloss and glamour."

Putting together a committee is quite an art, Mrs Westbury says: "People should be influential, preferably from different sections of the community. As chairman you have to see people pull their weight and send invitations to all their friends, to organise the catering and liaise with the Prince of Wales's office; the Prince likes to be involved with everything that's planned, including the choice of programme. You must arrange the tables, see that people sit with their

Lucky indeed are the

Charities that can

Recruit, for free, the

Help of energetic

And capable women

Who will devote

Their talents to their

Chosen cause

friends, not quite in order of rank, but in the most suitable place." The early stages of a royal gala take up two or three days a week; near the event the organiser's tasks are "absolutely full-time, including Saturdays and Sundays".

Mrs Westbury has occasionally been involved with other charities, "but I find I am more useful if I concentrate my efforts. Some ladies who go on every committee spread themselves too thinly; they don't have the same pull."

Some charitable interests, like the Philharmonia or the Venice in Peril Fund, of which Frances Clarke is vice-chairman, lend themselves to particular types of fund-raising events, such as concerts and art exhibitions. Venice in Peril recently hosted the launch at Spencer House of Maestro: Five Centuries of Music in Venice, the series of television programmes made by its chairman, John Julius Norwich, with tickets at £50 a head. There was also a special exhibition at the Bankside Gallery last November of Views of Venice.

Lady Clarke became involved in Venice in Peril in its earliest days, after the 1966 floods. Her husband, Sir Ashley Clarke, had retired as ambassador to Italy in 1962; they moved to Venice,



LADY MACKINTOSH
Being chairman of Action on Addiction's Jesters Ball was a full-time job.

where chairman of the British-Italian Society Sir Ashley was asked by Franco Zeffirelli to become involved in the flood appeal. "We raised the money, but then everybody wanted to continue helping Venice." In 1981 the appeal formally became the Venice in Peril Fund, and Sir Ashley its president in 1983. The Clarkes divide their time between London and Venice: "My major role is to manage things at the Venice end," says Lady Clarke. "I co-ordinate with Unesco and have a great deal to do with the international side—the appeal isn't only British. But I do all sorts of work: I have just given a talk to the Glaziers Company, who are about to visit Venice, and they gave a donation. I spend a lot of time on committees."

Although some charities have a potentially broader constituency than the Venice in Peril Fund, they do face greater competition and have to work hard to grab attention. Liz Emery, wife of Conservative MP Sir Peter Emery, has done her best to keep the NSPCC at the forefront of people's minds as chairman of the Cinderella Ball at the Savoy this year and last. "I have chaired quite a few balls in my time, but the Cinderella Ball has a lovely cross-section of age groups.

There is a jazz band upstairs and traditional dancing downstairs; we have a casino, tombola and cartoonists and magicians going round. I thought it would be terribly busy, but everybody went away last year feeling they had had excellent value for money—which is very important in these difficult times."



Marguerite Littman: raising money for AIDS.

Lady Emery was also, until last year, chairman of the International Social Service spring fair. The ISS is "quite a small charity which was set up after the First World War to deal with refugees and which today helps divided families. We investigate tug-of-love cases, for example, and advise people going into mixed marriages—all very personal, so no one's heard of us."

Lady Emery has always occupied herself with charity, rather than paid work: "I am one of those old-fashioned wives who really does help her husband in the constituency." She is now on the International Council and the Council of the ISS in Britain, and spends more of her time with the running of the charity than fund-raising. "One does get awfully fed up with fund-raising. I try to space the balls, only do one every few years. You can't keep going back to the same people asking them for money. Otherwise you have no friends left."

As new areas of need arise so do the charities to support them: those to help people with AIDS, for instance, have burgeoned in the UK and the USA. They enjoy support from many prominent show-business personalities, including Elizabeth Taylor, who donated the



LADY EMERY
The Cinderella Ball keeps the NSPCC in the forefront of people's minds.

money raised by selling media rights to her wedding. She also gave a speech at a recent dinner in London organised by Marguerite Littman, wife of barrister Mark Littman, who has been immensely active in raising money for the relief of AIDS sufferers in Britain. David Hockney donated copies of his limited-edition book, *Hockney's Alphabet*.

One major event can raise a substantial sum. The dinner organised this summer by the tireless Duchess of Norfolk for Britain's Help the Hospices charity brought in nearly £200,000. Held in the Painted Hall of London's Banqueting House, it was attended by the Prince and Princess of Wales, and Kiri Te Kanawa sang. Anne Norfolk is very much a "hands-on" worker: she has travelled in Europe lecturing on how to set up a hospice and she even painted the charity's Christmas cards herself.

Some women have become so successful in raising funds and so business-like in using them that they have received official recognition. Vivien Duffield, a member of the Clore family, is one of Britain's highest-profile charity organisers and was awarded the OBE for her work. She has channelled her time, enthusiasm and money into a wide var-

iety of causes, including the NSPCC, children's education, Israel and the arts.

There is no doubt that most of the big money in charities is to be made from mass appeals, like Comic Relief's Red Nose Day or Oxfam's major campaigns. But for the majority of this country's 172,000 charities, which do not have the

resources for such appeals, one-off fundraising events are invaluable. Without committee ladies many charities would be immeasurably worse off. Lucky indeed are those that can recruit, for free, the help of really capable and active women who will devote their energy and real talent to their chosen cause



Mrs Hazel Westbury, with Prince Charles and Jessye Norman at a royal gala at Hampton Court.

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On a stark, white mountainside in the Alps a small crowd has gathered at the foot of an almost sheer wall of snow and ice rising 1,000 feet to the summit ridge. Down this face flutter two rows of small, low-set pennants marking a narrow corridor of smooth ice. Suddenly a speck of colour appears from over the brink of the slope; a tiny human figure in a crimson suit is plummetting down the wall of ice, accelerating as though in free-fall. Initially there is an eerie silence, but soon there comes a distant roar, like that of an approaching avalanche. The sound is a combination of the howl of skis on the hard ice and the shriek of air ripping past the hunched body of the skier at almost 200kph.

The small figure stays fixed in the same position as it travels between two parallel orange timing lines marked across the track, 100 metres apart. After crossing the second line the skier extends his arms,

which act as air brakes, and then gradually rises from the crouch to fully upright. At this comparatively low speed (still one which would be illegal for a car on most European motorways) his extraordinary appearance can be studied. The skier's head is completely enveloped to the shoulders in a smooth, bullet-shaped cone of glass-fibre incorporating a narrow visor of clear plastic. His body is covered in a skin-tight neoprene suit and jutting from behind the calves of his legs are 10-centimetre-long fins.

Speed skiing is the Formula One of the sport, in which space-age technology and research facilities have been applied to the purely terrestrial problem of making a man go as fast as possible on skis. To participate one needs to be a top athlete of unusual courage, and preferably a superb skier, undaunted by the idea of being wrapped in an aerodynamic shell and launching oneself over



Above, Claude Bazile of France displays his helmet's flamboyant artwork.

Left, Melissa Simons (USA) gathers speed; holding the correct position is essential.

Opposite below, the fastest man on skis, Michael Prufer. Preceding pages,

John Wilson seeks aerodynamic efficiency in British Marine Technology's wind tunnel.

the edge of a very steep mountain. Yet, while some top skiers from other disciplines have become expert speed skiers, others, like Jean-Claude Killy, who was able to dominate virtually all ski events, have found the trick of this one beyond them. Having failed to reach 160kph, Killy said simply, "No way; I can't do this. It scares me too much."

Frenchman Michael Prufer, the current world-record holder with a speed of 223.741kph (139.026mph), acknowledges that the sport is dangerous but likens the risks and skills involved to those of motor racing, his other sporting passion. In fact, since the late 1960s there have been only two deaths from speed skiing, although he admits: "You cannot ski at over 200kph and say it's not dangerous. But it's no more dangerous than any other speed sport. It's like motor racing: 50 per cent of the performance is the equipment and 50 per cent is the man. I like speed, I like to ski, I like research, so, for now, I speed-ski."

Prufer's own considerable success is attributable to man and equipment in the proportions he suggests. Every aspect of his equipment has been minutely researched and wind-tunnel-tested at vast expense. The technological contribution to his success is so important that he will not discuss his budget, let alone details of his equipment. Nevertheless, he does reveal that his skis are carefully selected from more than 100 identical pairs. "We don't know why some skis go fast," he says, "but you can have any number of identically constructed skis and they are all different. Some are good on wet snow, some on dry snow and so on."

The human element is equally rigorously put to the test. Prufer's training schedule is stringent, ruthlessly thorough and imaginative. He considers that conventional training techniques, which build big muscles, are flawed because they do not accustom the body to the sensations crucial to the sport. "One of the most important sensations is the pressure of the air on your body. For that I practise sky diving." Speed skiers experience similar acceleration to sky divers, for both reach a terminal velocity of 200kph (125mph) in approximately 8 seconds.

To familiarise himself with the visual sensation of speed Prufer has become involved in Formula 3000 motor racing. "You're quite near the ground, experience almost the same acceleration and you have the right visual feeling. You see the ground going past at 200kph with your nose about a foot above it!" Water skiing also features in his physical and sensation training because it develops and strengthens the same group of muscles. Nutritional research and mental training are other important items in his preparation.

The technological aspects of speed skiing have become so significant that strict limits have had to be imposed on equipment to preserve the spirit of the sport. Skis must be 2.4 metres long, 8 centimetres wide and weigh no more than 15 kilogrammes. The helmet—as much an aerodynamic fairing as a safety feature must not exceed 40 centimetres in diameter. No other restrictions are imposed on helmets and they thus offer scope for wearers to express their individuality and creativity. Some helmets are



Above, ladies' world-record holder Tarja Mulari, of Finland, stands behind compatriot Camilla Hackman. Below, Kalevi Hakkinen, still a top competitor at 63.

smooth, others have fins; some are small, others almost envelop the shoulders. The skier's helmet can function as a talisman, decorated with fierce creatures, such as dragons, sharks, birds of prey or weird fish, or left clinically featureless. Some skiers even customise the interior as well.

Together with the skis, the ski-suit is the racer's most essential piece of equipment and is designed to function rather like the skin of a dolphin, by minimising drag across its surface. The fabric must cushion turbulence and reduce windshear while resisting any tendency to deform at high speeds. Yet it must also be light, thin, impermeable to air and highly resistant to abrasion, because the most common injury resulting from falls is friction burns. A skid can continue for a distance of 200 metres and the heat generated is intense—hot fabric has even been known to melt onto the skin.

A fall is the greatest horror for a speed-skier; after all, no one would choose to jump out of a car travelling at 200kph, even onto snow. Japan's top racer, 25-year-old Kusumi Kazunaga, recalls his one and only fall, at just 145kph, in the USA: "I caught the edge of my ski and that was it. A lot goes through your head in that split second, but it goes really slow. One moment I imagined myself in a cast, the next in a wheelchair, a lot of things. It felt exactly like being caught in a big wave or a washing machine."

For some, like veteran Finnish racer Kalevi Hakkinen, negative thoughts cannot even be entertained. Now 63 years old, he achieved a personal best speed of 205kph in the year of his 60th birthday and he is still one of the world's top racers. "Mental discipline is allimportant," he says. "You have to

believe in yourself. When someone falls in a run ahead of me I just think that this may have happened to that guy, but it's not going to happen to me. All I can say is that I hope that no one ever falls. It's terrifying. I fell once, 20 years ago, at 110mph [177kph]. I thought, this is the end of my life."

The precise date when speed skiing began is still being debated, but the earliest well-documented race was organised in 1931 by Leo Gasperer. The great skiing celebrity of his time, he was also a flamboyant showman. Tall, darkhaired, elegant in his white gabardine trousers and bright woollen jumper, he must have cut quite a dash on that day in St Moritz when he reached 136kph—exceeding the top speed of most pre-war



cars—using only hickory skis, leather boots and cable bindings.

In recent years speed skiing has advanced its reputation considerably and has earned the respect of skiing organisations. Elaborate safety regulations have been introduced and amateurs have prevailed over what had been a kind of club for semi-professionals. Now, on the eve of its début as a demonstration event at the Winter Olympic Games at Les Arcs in February, 1992, speed skiing has come of age.

The sport today is particularly indebted to one remarkable individual: Steve McKinney, American mountaineer, adventurer and ski ace. He first watched speed skiing in Cervinia, Italy, in 1973 while convalescing from a broken back sustained in a climbing accident. Within 12 months not only had he recovered fully but he had also established a new world record. Through the next two decades his ability and personality were so dominant that his name became synonymous with speed skiing. He established a further four world records and was the first skier to exceed 200kph. Without him the sport would not have developed so quickly nor achieved such a level of success. His death a year ago in a road accident profoundly shocked the close-knit speed-skiing fraternity.

McKinney had another talent. He could communicate his passion for speed skiing through his writing, and his many articles and poems helped the sport to reach a wider audience. No one could better describe the thoughts and sensations of the skier at his limits. "You push off, skate, skate, skate. And then drop into a tight tuck that you have to hold without movement. Even a finger can throw you off. Early on there's no air resistance and the normal perceptions are there: the rush of the wind, flags here, rocks there. But when you start going faster, 70, 80, 90mph, now everything is vibrating. You get above 100mph and it's vibrating very fast. You hit that extreme speed and, 'boom', suddenly there's no sound, no vision, no vibration. At the crescendo of speed there is no thought at all."

Fellow American skier Tom Simons, also a past world-record holder, shares McKinney's enthusiasm and optimism for the future of the sport, summing it up thus: "It's a pure pursuit, a chance to test your limits, to go beyond your fears, but at the same time to bring logic to bear on the problems. It's not just a crazy thing where you bend over and shut your eyes. For me it's the ultimate test of ski racing."

Facilities provided by Grimentz Tourist Office during the Speed Skiing World Cup competition, Grimentz, Switzerland.



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OF COURTESANS AND KINGS

Princess Michael of Kent talks to Olinda Adeane about her latest book, a collection of stories about the colourful lives enjoyed by some of the royal mistresses of history. Although sometimes of humble origin, these women often wielded immense influence over monarchs and affected the way they governed.





rincess Michael of Kent's graceand-favour home in Kensington Palace is decorated with the professional assurance to be expected of one who runs her own interior-design company, specialising in 17th- and 18th-century houses. In many respects the Princess leads a very modern life-running a business, supporting her husband in his interests and bringing up their two children. But in other ways she is not quite of this era, for her classical beauty and sparkling personality allied to a highly informed interest in the arts would not have seemed out of place in the grand courts of Renaissance Europe.

It is in fact to the political powerhouses of Medici and Esterházy, the princely families of the Holy Roman Empire, and to the non-Catholic royal houses of Germany, Scandinavia and Great Britain that the Princess traces her ancestry. This may explain why she is so drawn to the past and to those who had the greatest influence on the politics, lifestyle and arts of their times.

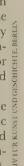
In her cosy study under the eaves the Princess, simply dressed and wearing exquisite jewellery, spoke with enormous g enthusiasm about her passion for history and the books it has prompted her to write. "I have always been interested in history," she explained. "My mother was one of the few women who read history at Vienna university in the 1920s, and when we were small children she did not read to us from fairy-tale books but would tell us history. She made it so interesting and alive, often involving own ancestors, that I developed almost





Marie Walewska, above, initially resisted the advances of Napoleon, left. She finally succumbed to his entreaties and became his mistress in 1807. When she became pregnant with the emperor's first child, Napoleon, realising the blame for the barrenness of his union with the empress did not lie with him, divorced Joséphine, deserted Marie and married Marie-Louise of Austria with whom he founded his own dynasty.

Although undeniably beautiful, rich and cultivated, Madame de Pompadour, facing page, was never entirely accepted in 18th-century French court society, her bourgeois origins being considered to outweigh even the position she occupied for 20 years in the affections of King Louis XV, top left. The amusing, informal diversions she organised at Versailles did much to banish the king's frequent ennui.









As a beautiful, aristocratic widow Diane de Poitiers, shown above as goddess of the chase, won the heart of Henri d'Orléans, the future King Henri II of France, top. Despite his marriage to Catherine de' Medici, top right, the monarch chose his mistress, 19 years his senior, as his mentor in matters concerning the ruling of his country.

an obsession for facts. I can't stand sloppy reporting; facts are always there to be had. My mother had particular views on education and encouraged us to read and précis a book each week. After an outing she would ask us to do a drawing or write a vignette of what we had seen. I am therefore very fond of detail, however obscure, and true story-telling."

The Princess would like to capture the imagination of those who do not normally rush to buy a history book. "I want to put flesh on the bones of history and

write about the people, because quite simply it is people who make the events." She visits all the places about which she writes in order to experience the atmosphere. "I am keen to write about history laterally and give a more European perspective. It is easier to imagine how it felt to be alive then if you know what everybody else was up to."

Princess Michael was born Marie-Christine von Reibnitz in Bohemia, Czechoslovakia, in January, 1945, where her grandmother, Princess Hedwig Windisch-Graetz, owned estates. Her early childhood was spent in Austria, but after her parents divorced, her Hungarian mother, Marianne (née Countess Szápáry), took Marie-Christine and her brother Frederick to live in Australia and married a Polish nobleman. Convent school in Sydney was followed by a return to Europe for Marie-Christine to complete her art-history studies. She came to London in 1965 to study interior design and set up her own business. Her first marriage, to merchant banker Tom Troubridge, was dissolved in 1978, and annulled by Pope Paul VI; later that year she and Prince Michael of Kent were married in Vienna.

Despite her many commitments the Princess has always found time to write. After returning home from an evening engagement she will often kick off her shoes, plug in her word processor and work until the early hours of morning. Her first book, *Crowned in a Far Country*, was published in 1986. It examines the lives of eight royal princesses who married for reasons of duty rather than love and became queens of other countries.

Cupid and the King is its logical successor, profiling five royal mistresses. "When I was researching my first book," the Princess recalled, "I was constantly aware that the men involved in marriages of state often had to join themselves with someone they did not love. I

thought about these inevitably spoilt men, the most powerful in their countries, with the power of life and death: to whom did they turn? Who were the royal mistresses? How did these women get there and, more important, how did they stay there?"

Pointing out that a royal mistress's short-lived beauty was only a startingpoint, the Princess continued: "These were no mere paramours but women who represented a grand passion, each one altering the king's life and sometimes the course of history. I try and paint a picture of the society of the day; today's social habits are different and our moral judgments are different, too. The French legitimised an adulterous liaison because it was the accepted practice that many people, not only kings, married for convenience. Nowadays there is no need for political marriages, and kings and princes can marry whom they want."

The Princess's first portrait is of Diane de Poitiers, the 16th-century aristocratic mistress of King Henri II of France and an ancestor of the Princess (as was Catherine de' Medici, the king's official wife). "She was a very modern woman for her

The Irish-born Lola Montez, facing page,
masqueraded as an Andalusian
dancer of noble birth and moved among the
high society of Europe until
she caught the eye of King Ludwig I of
Bavaria, below. So besotted
did he become that within a short time Lola
virtually ruled the kingdom.
Her meddling provoked such outrage
that it drove the king to
abdicate in favour of his son in 1848 and
to banish his former mistress.







A lowly start in life did nothing to impede the advance of Nell Gwyn, above, who rose from orange-seller and actress to become mistress of England's King Charles II, below, despite not having learned to read or write.



day, in terms of exercise, diet and habit. She was a good influence on the king, although a blot on her wise counsel was her encouragement of the persecution of the Protestants who threatened his power. The king was 19 years younger than Diane and was, in a sense, her Renaissance toy-boy, and yet he loved her truly; it is thought that even in her 60s he continued to love her physically.

"Nell Gwyn, by contrast, could not have had a more lowly start to her life, yet she rose to be loved by the highest in the land. She was the best-loved mistress of the best-loved monarch, King Charles II, that England has ever had, and she never learned to read or to write. One hundred years later, however, King Louis XV's adored Madame de Pompadour, among the most cultivated women in 18th-century France and undoubtedly a very sophisticated though light and frivolous one, was not accepted because of her bourgeois background.

"Marie Walewska, a Polish noble girl, married a man 52 years her senior to save her family's fortune. She became the mistress of Napoleon for the sake of her country and then fell in love with him. He was the most charismatic man of his time. The tragedy was that by giving him the son he had always wanted, she proved that he could found a dynasty, and she lost him."

Princess Michael talked of these fascinating, but long-dead, women as though they were old friends. "I could never write about anyone I didn't like," she said. She peppered this historical rollercoaster of a conversation with such remarks as: "Marie Walewska is the sort of woman you would want as godmother to your children". Describing Lola Montez, the dazzling Irish beauty who took Europe by storm under the guise of an aristocratic Spanish dancer and became the mistress of Bavaria's King Ludwig I, ultimately causing him to lose his throne, the Princess laughed as though at the antics of the naughtiest girl in the school, "Ah, Lola! A thoroughly bad lot, but irresistible, like Scarlett O'Hara."

Despite Lola's bad reputation—"I was never famous," she once observed, "I was always notorious"—she has a firm supporter in her biographer. "Lola's reforms were hailed by every foreign government as enlightened. There is a tendency," the Princess insisted, "for male biographers to believe that it is not possible for a woman to be beautiful and intelligent. The trouble is not that they are stupid but that some beautiful women have a craving for power, like men. Megalomania is their undoing."

Much of the pleasure that the Princess derives from writing comes from the cooperation she receives with the research. "Archives are always available to the genuine student and people are eager to share their chest of knowledge. I enjoy the correspondence one strikes up with people. It is such enormous fun! My editor has also been very helpful, although I felt he did not much like my women at first, posing questions like: 'How could she have been a willing victim?' or 'Can she really have been so altruistic? I suspect grubby motives here.' His comments certainly pulled me up short and made me rethink.'

The Princess is wary of revealing the subject of any future project, but the chances are that it will be about women. "It takes a really brilliant writer like Antonia Fraser or Elizabeth Longford to get inside the mind of a man. I don't feel ready to tackle that yet. I feel I am good at women; I understand them." She looks thoughtful. "My publishers felt that Cupid and the King was history written like a novel. So I have a few ideas for a novel as well."

□ Cupid and the King by Princess Michael of Kent, with black-and-white illustrations, HarperCollins, £17.50.



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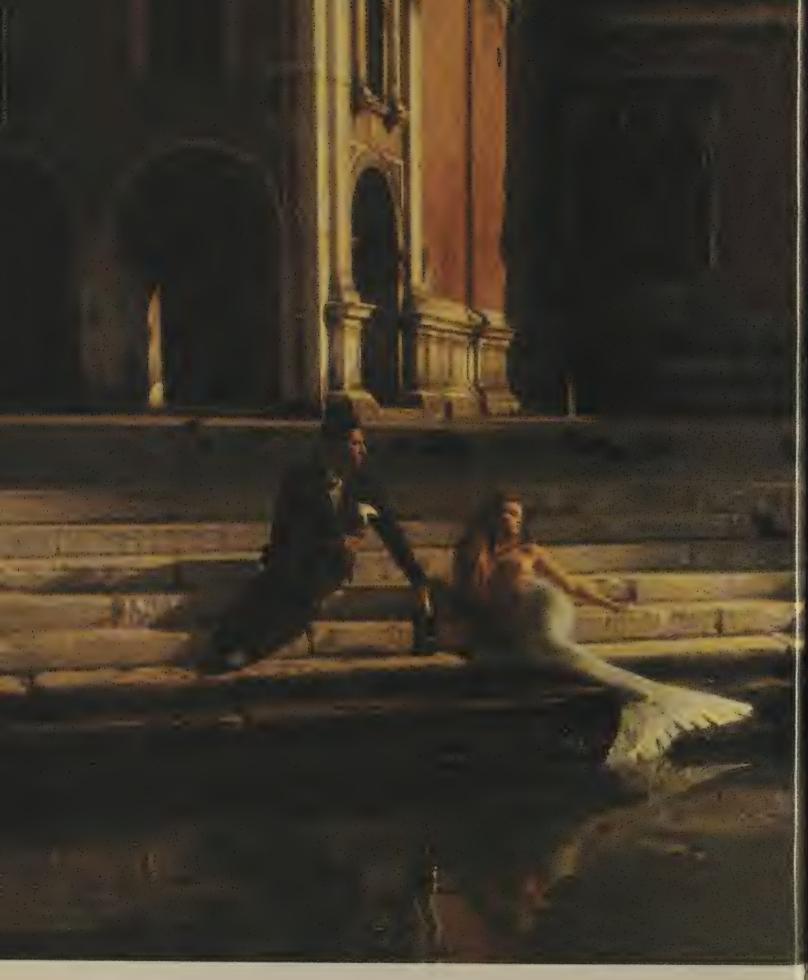


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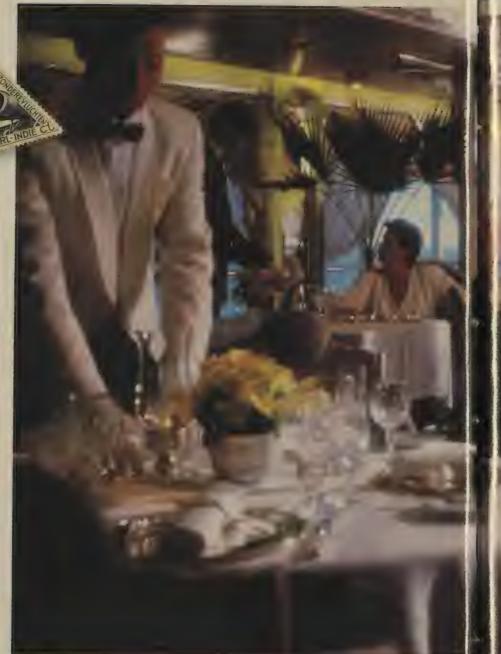
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Islam in Soviet Central Asia is today resuming its place in public life after years of Communist repression, reports Alexandrine Reille. Photographs by Abbas.



Above, celebrations for the Tadjik wedding of two brothers (previous page). Opposite, only old men used to risk being seen praying in public.

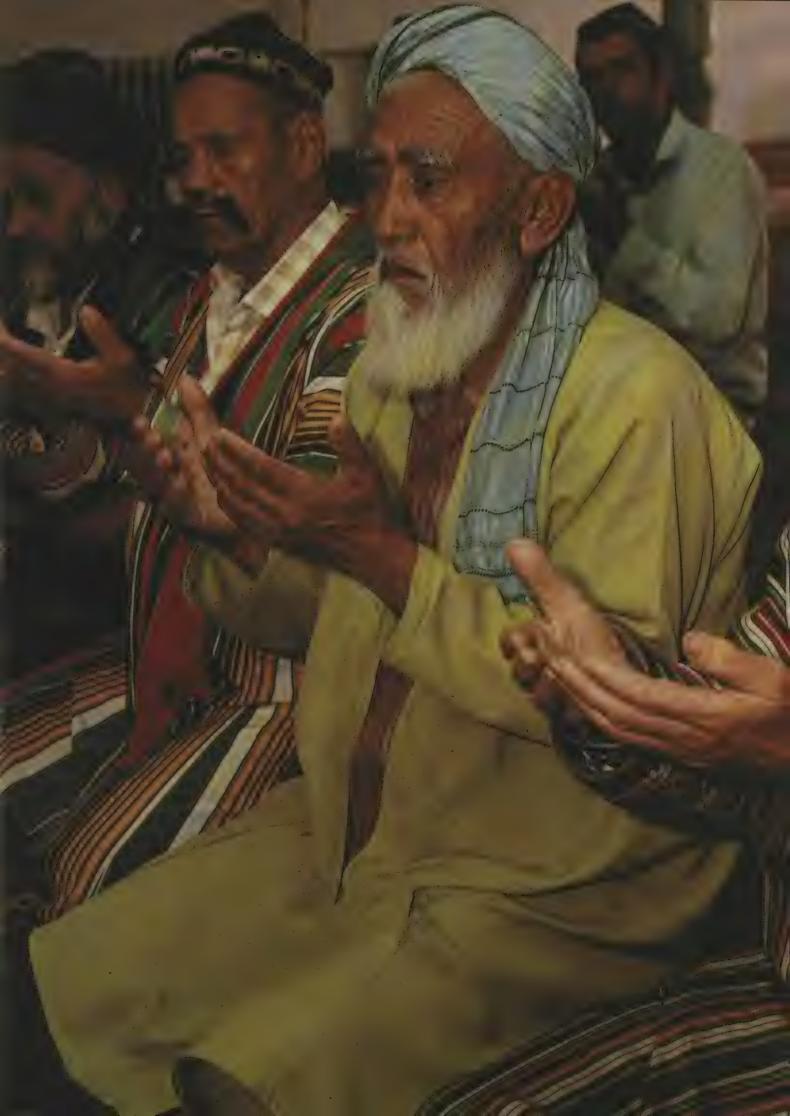
s some Soviet republics gain their independence, the union's six southernmost states are turning their eyes towards their Muslim neighbours. The southern boundary of the USSR stretches from Turkey through Iran and Afghanistan to China and is becoming an increasingly porous barrier, for Soviet Central Asia has a largely Muslim population estimated at about 60 million. This puts the six states in the Soviet region—Tadjikistan, Azerbaijan, Kazakhstan, Uzbekistan, Turkmenistan and Kirghizia—high among Muslim powers, far ahead of Egypt, Turkey and Iran.

The loss of any real political identity within the Soviet Union will no doubt aggravate the destabilising effect of this Muslim presence. The rapid rise in the birth-rate among the Muslims in Russia and the prospect of Islamic fundamentalism spilling over the borders (especially since the revolution in Iran and the mujahedin resistance against Moscowenforced Communist rule in Afghanistan) constitute two major threats to Slavonic power, which has already been shaken by nationalist conflicts, including the Armenian-Azerbaijani war and

inter-ethnic conflicts elsewhere. The pressures of *perestroika* and the catastrophic decline in living conditions could also increase the focus on Islam.

Tadjikistan and Azerbaijan, where newly built mosques and other symbols of Islamic renaissance flourish so spectacularly today, illustrate perfectly the diversity of the "Soviet" Muslim community. Tadjikistan, which is the only Persian-speaking republic, is dominated by the Sunnis—the largest group within Islam. Sunnis also constitute the largest Muslim sect in Kazakhstan, Uzbekistan, Turkmenistan and Kirghizia, but these states are Turkish-speaking. The people of Azerbaijan, a Caucasian republic, are unusual in being both Turkish-speaking and Shiite, belonging to the other major group within Islam.

For 70 years the Soviet struggle against Islam has pulled in different directions. The structure and style of Islamic life was totally changed, partly by the construction of new towns whose Stalinist architecture imposed visual unity on cities throughout the Soviet Union, and partly by the pressure on farmers to produce cotton for export to other regions instead of the traditional variety of crops for local consumption. Nearly all places of worship were closed, religious publications forbidden and daily prayers at the workplace prohibited, restrictions that seriously affected Muslim practice and particularly the





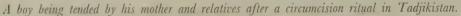
Young girls attend a Koranic class. The newly-opened schools offering conformist Islamic education are attracting thousands of students.

respect of the five Pillars of Faith—salat (prayer), sawn (the fasting of Ramadan), hajj (the pilgrimage), zakat (alms-giving) and shahada (the profession of the faith).

Concerned to improve their image in the eyes of Muslim countries elsewhere in the world, the Soviet authorities in 1943 authorised the establishment of an embryonic Islamic religious administration in four geographical zones, each one directed by a *mufti*, a Muslim lawyer empowered to give rulings on religious matters and to interpret the law of the

Koran. The representatives of this "official" Islam, underfunded and suspected of compromising with the Kremlin, did not satisfy the spiritual needs of believers. Even in 1987 there were only 400 mosques open for worship in the USSR, one for every 150,000 Muslims in the country, only two madrasas (religious universities) and only one authorised religious publication, The Muslims of the Soviet East, which was primarily a vehicle for official external propaganda.

Thus Islam had to go underground.









Members of the Sunni sect, the largest group within Islam, gather at a shrine in the Persian-speaking republic of Tadjikistan.

Clandestine organisations—including the highly active Sufi brotherhoods—grew up and helped preserve Islam as both a way of life and a religion during the years of Communism, although it acquired characteristics that were unique because of the political environment and its isolation behind the Iron Curtain.

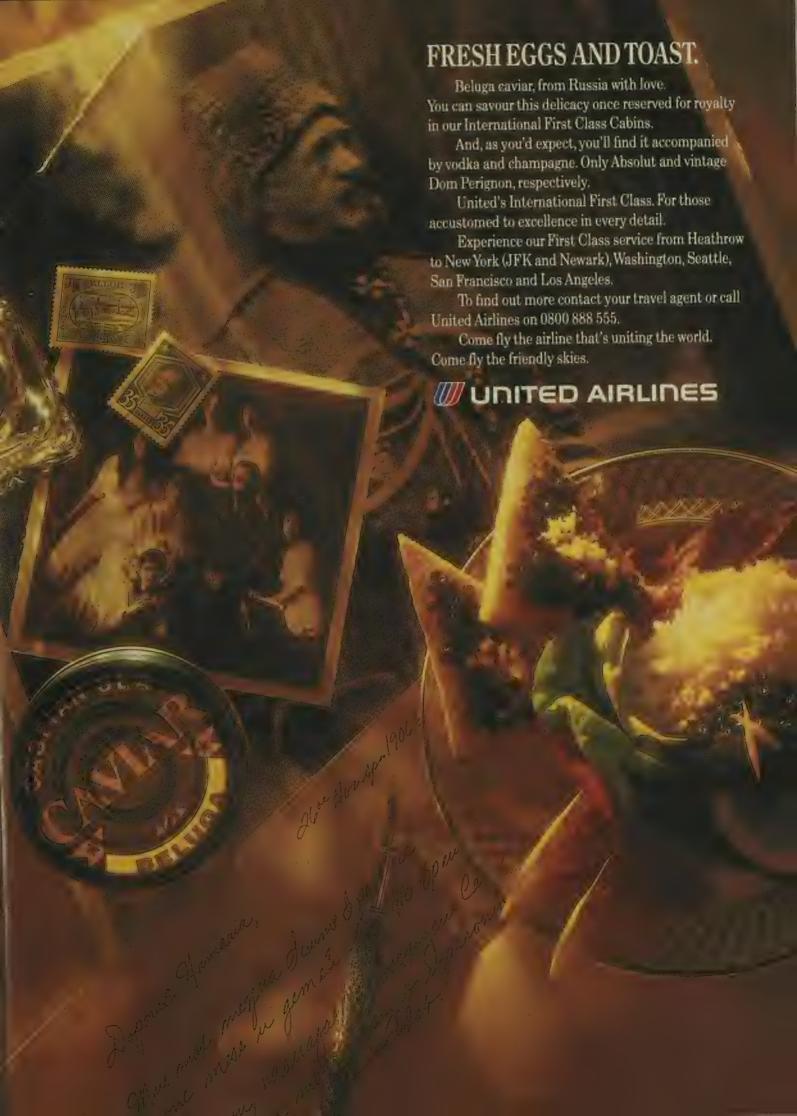
Things are beginning to change rapidly in Soviet Central Asia. New mosques are opening almost daily, new Koranic schools are drawing in students in their thousands, the faithful are crowding to the Friday sermons which increasingly exhort parents to give their children a rigorously conformist Islamic education, and the new Arabic alphabet, abolished in the late 1920s, is this year being taught in primary schools in Tadjikistan and Uzbekistan.

Islam, for many years practised in private, is resuming its place in public, though it remains largely unpolitical except in Tadjikistan, where the Party of the Islamic Renaissance, legalised on September 9, 1991, offers a political

Left, Islamic books are now sold openly. Right, Shiism's founder, Ali, pictured on a mosque.









Work on a mosque in Tadjikistan, one of many new places of worship that open almost daily in the Soviet Union's Islamic states.

alternative to the Communist Party. It has been estimated that in a free election in this republic the new party could win 40 per cent of the votes.

Neighbouring powers are hoping to spread their influence in this rapidly changing part of Russia, which is of major geopolitical importance for the whole region, though both Turkey and Iran are being cautious about it. Iran has declared its "natural" solidarity with Soviet Muslims, particularly with the Shiite Azerbaijanis and the Turkish-

speaking Tadjiks, but it is also concerned about the destabilisation of its northern frontier. Iran enjoys great prestige in Tadjikistan, which some experts forecast will soon become an Islamic republic, while Azerbaijan looks more towards Turkey, which offers greater economic advantages.

Other Muslim nations, notably Saudi Arabia, are encouraging moves towards fundamentalism in all of the Soviet's six Muslim states. The tug of Islam grows stronger day by day

A Muslim in Tadjikistan prays at the tomb of his Red Army brother who served in Afghanistan.



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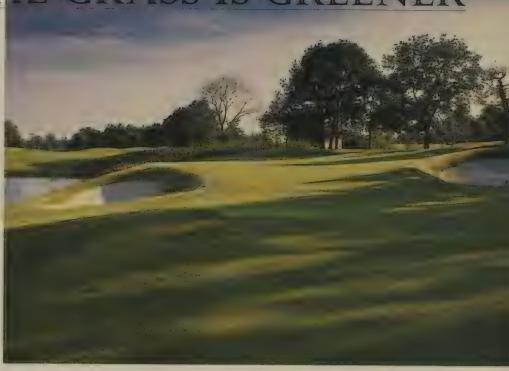
WHERE THE GRASS IS GREENER

Surrey has long been regarded as England's golfing Mecca. This sheltered, gently undulating county on London's doorstep has more than its fair share of great courses. With names like Wentworth and Walton Heath to its credit you might think that the area's golfers were more than adequately catered for. But those who can never have too much of a good thing will want to take a look at The Wisley Golf Club, near Ripley, which opened in August 1991.

Hyde Park is 24 miles to the north-east, Heathrow airport is just along the motorway, but when you look out from the upper floor of Wisley's Clubhouse all you see in every direction is wooded countryside. Adjacent to the golf course lie the Royal Horticultural Society's gardens, a display of magnificent specimen trees. Other natural borders are the River Wey and its canal, where gaily painted narrowboats are moored. The golf course itself, its fairways interspersed with pine copses, banks of flowering shrubs and wildflower meadows, simply reinforces the impression of being in the heart of rural Britain rather than two minutes' drive from the M25 and A3.

WORLD-CLASS CLUB

Britain's newest world-class golf club is designed to be luxurious yet with a relaxed, country atmosphere. It is, however, rather different from the traditional English golf club. The 27-hole course (in three loops of nine), designed by Robert Trent Jones Jnr, has, in contrast to its heathland neighbours, a distinctly American-style links feel. And, despite its English country-house atmosphere, the Clubhouse would not be out of place in California, its lounge airy, welcoming and scented with apple-wood burning in the



hearth rather than cigar smoke. No detail has been overlooked: picture windows make the most of the view, the polished oak floor is strewn with carpets handwoven to order in Turkey and even the spacious locker rooms are finished in oak.

Water is very much a feature of Wisley, from the fountains at the entrance to the newly created lakes that snake beside many of the fairways. These lakes form an integral part of the irrigation system: around 15 kilometres of pipes run beneath the 224-acre site to supply a network of sprinklers. The immaculately sculpted course is the result of 18 months' landscaping, yet when the Club opened it already had such a natural feel that a group of swans flew in and has stayed ever since.

A team of 18 groundsmen has just finished overseeing the planting of 750 trees and shrubs throughout the estate, and they can now be spotted maintaining the fairways in peak condition. Theirs is a hi-tech job, using £400,000-worth of machinery. They drive back and forth, raking the sand in the bunkers, mowing the fairways and, using little machines that glide from side to side across the greens, smoothing the specially planted "bent grass" that gives the baize-like finish.

LAID-BACK LUXURY

Luxurious, of course. Exclusive, certainly. But, compared with most leading British golf clubs, Wisley has a very democratic atmosphere. Men and women are equally welcome in all areas and nongolfing guests need never be bored. Another of Wisley's highlights is its gourmet restaurant, where the Savoy-trained



Caddies are trained to have a thorough knowledge of the course and can be booked through the Professional's Shop.



Banks of wildflower meadows intersperse the fairways and represent part of the Club's extensive planting programme.



All three nine-hole courses begin and end at the elegant Lutyens-style Clubhouse.

chef has devised an imaginative menu that includes a proper afternoon tea. The Marlin Room offers cards, backgammon and snooker. And the Professional's Shop is stocked with tempting goods.

Although Wisley is attracting some of the top names in golf—many leading professionals have already approached the Club to play and Tony Jacklin is a vice-president—the Club makes every attempt to turn its beginners into handicapped players. First-class tuition is, of course, readily available on the extensive practice grounds. Novices can be video-filmed during lessons, to monitor their progress.

So how does one become a member? Here again, Wisley offers a glimpse into golf's future. Following a practice already well-established in the USA, the Far East and Europe, Wisley is the first fully syndicated golf club in Britain. Members do not simply join, but invest in a share in the property and a vote on how it is run—theirs eventually to transfer whenever they choose. So far, units have been made available at prices that have moved on from an initial £26,000 to the current figure of around £40,000.

WISLEY MEMBERSHIP

In contrast with most other leading golf clubs near London, membership is currently available at Wisley. It will, however, be limited to 750 persons. Neither visiting societies nor individuals other than members' guests are admitted, to ensure that, even when all the member-

ships are taken up, the course will not be overcrowded. Most members are locally based: they are primarily a very eclectic mix of businessmen and women. As the secretary of the Club, John Arthur points out: "Our typical member is someone who has concentrated on building up a successful career and suddenly finds a little more time on his or her hands. Instead of waiting—sometimes for many years—to join another top British club, they can start playing here right away if their application is accepted."

Those interested to find out more should contact Mr Arthur at The Wisley Golf Club, Ripley, Woking, Surrey. Telephone 0483 211825. Facsimile 0483 211677.

The contents of this article have been approved under Section \$7(1) of the Financial Services Act 1986 by James Capel & Co Ltd, a member of the Securities and Futures Authority.



The welcoming and comfortable Clubhouse Reception Room has rich carpets, which were specially hand-woven in Turkey.



The Club's Savoy-trained chef has devised excellent menus for the restaurant, which is open from breakfast to dinner.







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SANDEMAN PORT.

As rich as your imagination.

n continental Europe, where a strong sense of seasonal cuisine remains, cardoon, Swiss chard, salsify and scorzonera are greeted with excitement when they begin to appear in the markets. All were known to the ancient Greeks as healthy and medicinal food sources and all are vital ingredients of such regional recipes as bagna cauda, the "hot bath" anchovy and garlic sauce from Piedmont, into which raw pieces of cardoon stalk are dipped, and tourte de blettes or Swiss chard pie, a sweet-and-savoury Christmas tart from Nice.

Cardoons, salsify and scorzonera originated in the Mediterranean belt, a temperate, frost-free zone which provides ideal growing conditions, although salsify is now widely cultivated farther north in Germany and Belgium where it is much appreciated as a winter vegetable and is added to wholesome meat stews or soups. Swiss chard is used in Spain and France as an everyday vegetable and the French have created an essential role for it in their culinary repertoire, using both leaves and stalks to good effect in many recipes.

The most interesting of the four is the cardoon. Its sheer size and weight and the sensuous beauty of the silvery-green leaves that sprout away from its ribbed stalks lend this edible thistle a dramatic

look. The thornier wild version grows to about 3 feet but cultivated forms can tower to 6 feet or more and have fleshier leaves and fewer thorns. Both end in the familiar edible flower bud, like that of the globe artichoke. This is where confusion arises, because some European botanists believe that both cardoons and globe artichokes derive from *Cynara cardunculus*, a wild perennial herb that grows in southern Europe and North Africa. Others maintain that the cardoon is a cultivated form of *Cynara scolymus*, the globe artichoke, and American taxonomists think that there are two distinct species.

The cardoon still grows wild in the hedgerows of Sicily and North Africa where its stalks are used in local recipes like Sicilian arrostiti (vegetable roasts) and Moroccan tajine (an aromatic meat and vegetable stew). Cardoon tastes like the globe artichoke, looks a bit like giant celery and can be adapted to recipes for cither vegetable. It is delicious in the classic French dish cardons à la moelle (with beef marrow) and works well on its own in gratins, precooked in boiling water. and then grilled or roasted with a topping of grated cheese and breadcrumbs, and the addition of black truffles, olives or anchovies.

Salsify and scorzonera are long, spindly root vegetables much-prized in France since the Middle Ages. They retain the look of peasant food from that period, especially as they are usually offered still covered in mud as though just dug up by some hefty, Bruegelish

farmer. Salsify used to be known as "winter asparagus" which it vaguely resembles when peeled, and also as "oyster plant" or "vegetable oyster" in England where it was sometimes used as a substitute for oysters in meat pies.

Salsify has a white skin, resembling that of a parsnip, while scorzonera (also called black salsify) has a brownish-black skin and finer flavour, *Scorzonera hispanica* takes its name from the Catalan *escorso*, meaning viper, an allusion to its former use as a treatment for snake bite. Its delicate, sweetish flavour lends itself well to rich, creamy sauces, chicken pies and pork or veal stews. The blade-shaped leaves, which can be eaten, young, in salads, are said to be good for the liver.

Swiss chard has a long history of use as a vegetable. It was appreciated by the Romans and has since been widely cultivated throughout south-western Europe. Its assortment of confusing names (Roman kale, Sicilian beet, seakale beet and even Chilean beet) belie the plant's humble origins. The distinctive long, white midribs and large, slightly frilly green leaves are at their best in risottos and soups or cooked like spinach with butter and grated nutmeg added before serving. The stalks are the finest part and, finely chopped with other ingredients, make a perfect filling for cannelloni. In Nice the vegetable is popular for egg dishes like trouchia (cold omelette), tian (gratin) and the Christmas speciality caillette de Nice (chicken liver and rice balls).

CONTINENTAL FLAVOURS FOR WINTER

SWISS CHARD

Cut off the green part of the leaves and wash well; these can be cooked like spinach, with a few sorrel leaves added during cooking to enliven the flavour. Wash the stems and cut them into 4inch (10cm) lengths, paring the stringy parts as you would celery. Boil them in salted water for about 30 minutes or until tender and then finish off with a white sauce or add them to gratins and other recipes. Alternatively, chop the stalks finely and use as a substitute for celery when making basic pasta sauces.

CARDOONS

Allow about I pound per person. Remove and discard the outer stalks which are tough and hollow—only the white part of the inner stalks and the firm



hearts are used. With a small knife, peel each stalk, paring away any strings as you would on a stick of celery. Gut them into 2-inch (5cm) pieces and immediately place in acidulated water as they discolour quickly. Simmer in water or stock for 30 minutes to 1 hour; the cooking time depends on the thickness of the stalks and also on whether you are going to finish the dish off in the oven afterwards. The cardoon should feel soft to the touch when cooked.

SALSIFY & SCORZONERA

The roots must be firm. Trim away the leaves and root tip, wearing rubber gloves for scorzonera to avoid staining your hands. Peel or scrape the roots carefully--some people prefer to steep them overnight in cold water or to soak them in vinegar for 15 minutes before peeling. Place immediately in acidulated water to prevent discolouring. Cut them into 2-inch (5cm lengths and boil in water (with added juice of & lemon and 2 teaspoons flour to help keep them white) for 15 to 20 minutes. Finish by pouring a cream sauce or stock over the cooked salsify pieces, or fry them in batter.

Salsify with Meatballs 11b/450g ground yeal 1 small bread roll or slice of bread, crust removed 1 tsp salt 1 tsp grated nutmeg 1 egg 6 tbsp plain flour 12b/900g salsify 1 tbsp vinegar 1 1pt/700ml water 2 tbsp butter 2 egg yolks 1 tbsp lemon juice

Soak the bread in water and then press out the excess moisture. Mix it with the ground yeal, sprinkle with salt and the nutmeg and mix in the egg. Make small meatballs out of the mixture and dredge in 2 tablespoons of the flour.

Scrub the salsify well under running water and soak it in 2 tablespoons vinegar for 15 minutes before peeling off the skin. Cut the salsify into 2-inch 5cm) pieces and transfer immediately to a saucepan which contains the water, 2 tablespoons vinegar, 2 tablespoons flour and a pinch of salt. Simmer for about 50 minutes.

Add the meatballs for the last 10 minutes, then remove and keep warm. Drain the salsify, retaining the cooking liquid.

Melt the butter in a frying-pan,



SWISS CHARD PIE, A SWEET-AND-SAVOURY CHRISTMAS SPECIALITY FROM NICE IN SOUTHERN FRANCE

add the remaining 2 tablespoons flour and cook briefly. Before the flour begins to change colour, pour in about 1 pint of the salsify liquid and then thicken the sauce further with the egg yolks. Add the cream and season with the lemon juice.

Arrange the meatballs and salsify in a serving dish and pour the sauce over them.

Serves four.

FRIED SALSIFY
1 ½lb/675g salsify
juice of 1 lemon
2 tsp plain flour
2 tsp parsley, finely chopped
salt and pepper
For the batter
2 egg yolks
4 tsp beer
8 tsp plain flour
salt
4 egg whites
ground-nut oil for deep frying

Prepare the salsify, cut into 3-inch (8cm) lengths and cook in boiling water with half the lemon juice and 2 teaspoons flour for 15 minutes. In a shallow dish mix 1 teaspoon of ground-nut oil with the remaining lemon juice, parsley, salt and pepper. Drain the salsify and marinate it in this mixture for 1 hour.

To make the batter, whisk together the egg yolks, beer, flour

and salt in a mixing bowl. Leave to rest for 30 minutes.

Heat the oil to about 190°C/375°F in a deep saucepan or fryer. Whisk the egg whites stiffly and fold them into the batter. Drain the salsify and dry each piece well. Coat them in batter and fry in the oil, a few at a time, until golden brown. Drain on kitchen paper and salt lightly before serving.

Serves four.

Gratin of Cardoon

I head of cardoon, trimmed of all leaves and the stalks peeled juice of ½ lemon

4 thsp olive oil

2 thsp whole black olives

I black truffle, fresh or tinned, cut into slivers

2 thsp flour

½pt/275ml white wine salt and black pepper

2 thsp single cream

3 thsp Parmesan cheese, grated

Cut the cardoon pieces into 2- to 3-inch lengths and cook them in boiling salted water for 15 minutes until tender. Drain and toss with the lemon juice.

Heat the oil in the pan and add the cardoon pieces, olives and truffle. Stir in the flour and then add the wine and allow to bubble up. Simmer for 10 minutes to allow the flour to cook and the alcohol to evaporate. Add salt and pepper to taste and stir in the cream. Transfer to a gratin dish, add grated cheese and put under a hot grill for about 5 minutes or until it begins to brown.

Serves four.

LAMB TAJINE WITH CARDOONS
2½lb/1kg 125g lamb shoulder, cut
into 2-inch (1cm) chunks
2 cloves garlic, peeled and
crushed
2 medium-sized onions, grated
1 tsp powdered ginger
1 tsp turmeric
1 tsp saffron
6 tbsp fresh parsley, chopped
salt and black pepper
2 heads of cardoon, trimmed of
all leaves and the stalks peeled
2 tbsp black olives
juice of 4 lemons

Trim excess fat from the lamb and then brown it for 5 minutes in the olive oil, together with the garlic, onion, spices, herbs and salt, in a large casserole. Reduce the heat, cover with water and simmer over moderate heat for $1\frac{1}{2}$ hours, stirring occasionally and adding extra water if necessary.

When the meat is almost tender, add the cardoons and continue cooking until they and the meat are tender. Add the olives and lemon juice and cook for a further 10 minutes. Place the lamb in the centre of a serving

dish and arrange the cardoons around it. Boil the sauce rapidly to reduce before pouring it over the meat. Serve either with couscous or with rice.

Serves six.

Swiss CHARD PIE For the pastry 12oz/350g plain flour 7oz/200g butter, softened For the filling 11lb/550g green part of Swiss 2oz/50g seedless raisins 2oz/50g currants 5 tbsp eau-de-vie 20z/50g Parmesan cheese grated 4oz/100g pine nuts 2 tbsp olive oil salt and black pepper 8oz/225g Cox's apples, peeled and sliced l egg, beaten

Sift the flour into a wide, shallow bowl and make a well in the centre. Add the butter and egg and gradually draw the flour into the well using fingertips, mixing in enough cold water to create a soft dough. Wrap it and chill for 30 minutes.

Soften the raisins and currants in the eau-de-vie over a low heat



Salsify with meatballs, a harmonious blend

and set aside. Wash the chard leaves well and cut into narrow strips. Cook them in boiling, salted water until tender, drain in a sieve, pressing with a wooden spoon to get rid of all the excess liquid. Chop the cooked leaves finely and put them into a bowl together with the dried fruits, cheese, eggs, pine nuts, olive oil, salt and pepper and mix well. Roll out two thirds of the pastry

and line a buttered 10-inch (25cm) flan dish. Spoon half the filling into the pastry case, add the apples in a single layer and top with the rest of the filling.

Cover with a lid of pastry, squeeze the edges together firmly and cut a few vents in the top for the steam to escape. Glaze with the beaten egg and bake in a moderate oven (190°C/375°F/gas mark 5) for 40 minutes or

until the pastry is golden and crisp. Serve the pie warm or cold. Serves six.

SWISS CHARD WITH PARMESAN CHEESE stalks from 2 bunches Swiss chard 3oz/75g butter salt

3oz/75g Parmesan cheese, grated

Wash the stalks and cut them into 4-inch (10cm) lengths and then boil in salted water for about 20 minutes.

Butter an oven dish and place a layer of chard stalks in the bottom. Sprinkle with salt, Parmesan and knobs of butter. Continue building up layers of chard and seasoning, making sure the top layer is well covered with seasoning ingredients. Bake in a preheated oven at 200°C/400°F/gas mark 6 for 15 minutes or until the top is golden brown. Serve warm.

Serves four

□Salsify, scorzonera and Swiss chard are available from good greengrocers, supermarkets or Harrods, Knightsbridge, SW1 (071-730–1234); cardoons to order, with 48 hours' notice, from Fry's of Chelsea, 14 Cale St, SW3 (071-589 0342).



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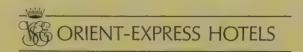
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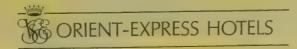


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150TH ANNIVERSARY CHALLENGE



1 Who is he?

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will celebrate its 150th anniversary. To mark the occasion we are publishing, in this issue and the next, a series of illustrations from former issues, giving readers who can identify them a chance of winning a trip to Venice. On this and the facing page we reproduce 10 images published in the ILN during the last 150 years, and invite readers to answer the questions attached to them. A further selection to be identified will appear in the Spring issue.

Readers who wish to enter are asked to complete entry form 1 on the facing page, keep it until the next issue arrives in early

In May, 1992, The Illustrated London News March then send it, together with their second set of answers on entry form 2, to the address indicated. Entry is free but must be made on two separate forms cut from the Winter 1991 and the Spring 1992 issues of the ILN. No other form of entry is eligible.

The winner will be the sender of the first correct entry to be opened on May 14. In the event of none being entirely correct, the winner will be the first competitor whose entry comes closest to it. Members of the staff of the ILN Group and their families, the printers and others connected with the production of the magazine are ineligible to compete.



2 Where is this?



3 What was the occasion, and the year?



4 Who is he, and what is he best remembered for?



5 Who is she?



6. Vame the couple who have just been married, and the year.



7 Where is this?





10 Who is she?

ILN 150TH ANNIVERSARY ENTRY FORM 1.

Please enter your answers below, fill in your name and address and send the form, together with your answers for the second part of the competition to be published in the ILN Spring 1992

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FROMTHE EMPIRE OF CHARLEMAGNE

Continuing excavations at San Vincenzo al Volturno, a Benedictine abbey in central Italy dating from the eighth century, are providing important insights into the rationale of the Carolingian Renaissance, from which modern Europe was shaped. Richard Hodges, director of the British School at Rome, reports.

rwin Panofsky, the eminent German art historian, ascribed the first Renaissance to the age of Charlemagne (768-814). "Charlemagne," Panofsky wrote, "set out to reform political and ecclesiastical administration, communications and the calendar, art and literature ... his guiding idea was the renovatio imperii romani [the renewal of the Roman Empire]." The force around which Charlemagne fashioned this renaissance was the Church. Monasteries were the forts of the age of Augustus. Monks were the new legionaries, armed with a liturgical and scientific apparatus that cultivated an underdeveloped Dark Age rural population. Panofsky's model, however, begs many questions.

Until now monasteries of the Carolingian Renaissance have remained unknown. The only insight into their arrangement is a plan kept at St Gall, Switzerland, depicting an abbeychurch and array of associated buildings, laid out in a manner reminiscent of a legionary fortress. It is dated to £820 and interpreted as an architect's response to the debates at the synods of Aachen in 816 and 817 concerning the political and philosophical direction of the Carolingian Renaissance following Charlemagne's death. Liberals at Aachen wished the role of churches to embrace promotion of Carolingian culture and ideology, but conservative abbots and bishops argued that monasteries should be kept as retreats where monks lived and worked in isolation. The liberals won the argument.

The St Gall plan embodies the theme of the monastery as a centre of civilisation—a place

dominated by a great church and its cloister, as well as a multitude of subsidiary buildings for guests and the monastery's lay servants.

In 1979 Walter Horn published a critique of the St Gall plan, and his claim that it was an architectural blueprint for the Carolingian Renaissance brought criticism from historians and monks alike. Most reviewers felt that the plan was not a blue-

print, merely an illustration of a reformed monastery, but new evidence was needed if the debate was to progress. This was the motive for the excavations at San Vincenzo al Volturno, a Benedictine abbey in central Italy, which began in 1980.

The history of San Vincenzo is known from a 12th-century chronicle: it was founded in 703 by three monks, flourished as a result of privileges granted by Charlemagne in the 770s, was comprehensively sacked by a marauding Arab band in 881, and, although rebuilt in the Romanesque age, never fully regained its international status.

That first eighth-century monastery was merely a small retreat and occupied the ruins of a Roman villa. With the infusion of Carolingian wealth the small abbey-church gained a new high apse, and a fine, painted altar. Soon, however, the Frankish abbot Joshua (792-817), a relation of Charlemagne's, found patronage from the aristocracy of the kingdom of Beneventum. He used this support to create a large, new monastery, the axis of which was a grand abbey-church, San Vincenzo Maggiore, built 100 metres from its predecessor.

Joshua's abbey, so the 12thcentury chronicler tells us, was a wonder of the age, resplendent with pillars and capitals taken from a Roman temple at Capua. Excavations made between 1980 and 1986 by the British School at Rome around the site of the eighth-century monastery show that in Joshua's time it was refashioned into a guest-hall for distinguished visitors, well away from the cloisters. Every aspect of the place was drastically changed. The buildings emulated those of the Roman age. The whitewashed walls were painted with biblical scenes and imitations of Roman murals. Fragments of painted plaster have been reconstructed to show the lines of prophets and saints in bold, bright colours that greeted visitors. Below these, as a rule, were waist-high panels painted to resemble marble. A running decoration of trailing flowers existed



The monastery workshop at San Vincenzo produced high-quality items such as this early-ninth-century head of a monk carved from ivory.





Left, the survival of a crypt at San Vincenzo helped preserve a portrait of Abbot Epyphanius (824-42) kneeling before Christ on the Cross. Right, a saint, painted about 810.

elsewhere in place of the marbling. Most remarkable of all, a crypt survives completely. The paintings here have been known for more than a century, but their recent restoration demonstrates the vivid techniques deployed by the artists.

The floors of the new complex were no longer of beaten earth: the guest hall boasted a mosaic pavement, while elsewhere floors were tiled, each tile bearing a graffito initial. The windows were glazed, and there were lamps and drinking vessels of wafer-thin glass. In the course of a generation the monastery grew to between five and 10 times its original size; in every sense the Dark Ages had been eclipsed.

Even before the great synods at Aachen, San Vincenzo was being transformed. It was no longer a retreat but a small town filled with monks, servants, artists and artisans. Yet many questions have remained unanswered. What did the abbey-church look like? Where were the artisans, the makers of the monastery, working? How do these discoveries help us to re-evaluate the St Gall plan and, indeed, the rationale for the Carolingian Renaissance?

In 1990 the British School at Rome sponsored a second campaign at San Vincenzo. This has uncarthed the façade of San Vincenzo Maggiore as well as the building immediately to the south of the abbey-church, identified in test-trenches as the site of the collective workshop.

The excavations are at the halfway stage, but certain points are already clear. San Vincenzo Maggiore, allegedly constructed in 808, according to the chronicler, was built on top of a huge republican building demolished by the monks. This was perhaps a major temple belonging to the Roman town, known to the monks as Samnium, which predated the monastery. The abbeychurch was built in two phases: first, a massive terrace was made: next, the architect set to work on the grand superstructure of the church. The church was 66 metres long and 22 metres wide. Its façade was decorated with pilaster strips, plundered from a republican temple. Sadly, little of the superstructure of the abbeychurch survives. Its walls, pavements and subterranean vaults were demolished, and their materials re-used to make the Romanesque abbey-church that was home to the chronicler.

The great collective workshop has survived well. Built at ground level to the south of the abbey, its surprising proximity to the new church is indicative of its importance. It was a large, rectangular building with rooms for various activities, not unlike the workshop depicted on the St Gall plan. The excavations have revealed the remains of furnaces and kilns for making glass, for fashioning the glass into panes and vessels, for making reliquaries with polychrome enamel settings, and for working iron and bronze. The refuse shows that ivory and bone were also carved here. Outside are traces of the monastic tile

The workshop was the engine of the monastery, producing the multicoloured window panes, the roof and floor tiles, lamps and bottles decorated with fine, trailing white decoration. Here, too, were made precious objects: there are the remains of a reliquary with a flower decoration left in place,

an elegantly carved ivory figure, plaques and boxes of the highest quality, and among the metal-work is cavalry equipment with inlaid silver ornamentation whose flowing style is reminiscent of the mural paintings.

Production was at its greatest as the new monastery was being constructed. Thereafter output declined. In £825-30 the workshop was substantially rebuilt. The internal arrangement of rooms was changed to include an apartment with painted walls, a bathroom, an entrance hall, and an eaves line decorated with terracotta corbels in the style of a modest classical temple. At this time, too, other rooms were tacked on to the complex.

These revisions may indicate two new trends in the workshop: the eclipse of old crafts by new ones, and obedience to the findings of the Aachen synods of 816 and 817, which permitted craftsmen to operate within the monastic enclosure provided they were supervised. As the San Vincenzo workshop pre-dated the synods the new element was the supervision. The workshop that is depicted on the St Gall plan shows leatherworkers, sword polishers, woodworkers, goldsmiths and blacksmiths working under the watchful eye of a chamberlain, suggesting perhaps that the new apartment at San Vincenzo was the chamberlain's house. If so, the question remains why it had become necessary to oversee the activities, especially as output had diminished.

The answer brings us back to the rationale for the Carolingian Renaissance. Charlemagne was trying to control an empire of Roman proportions without legionaries. He patronised the Church to persuade the aristocracy to support the Renaissance ideology, and thus the Frankish emperor. Fundamental to the ideology was the notion of great centres of civilisation, reminiscent of the glories of antiquity. In effect, the Frankish state provided pump-priming funds, and then the Church sought sponsorship. In return for their largesse sponsors looked not only for salvation in the afterlife but also status through association with the monastery in daily affairs. They wished to dine at the abbot's guest-house, feasting in the presence of fine murals, and sought the products of the workshop for their own estate churches-glass lamps, reliquaries, liturgical pins and combs - as well as for their personal regalia.



Ninth-century trefoil brooch with inlaid silver ornamentation. Aristocratic sponsors were avid customers of the abbey's craftsmen.

The cavalry gear made in the St Gall workshop betrays the interaction between the lay and monastic worlds that was the issue in dispute at the Aachen synods.

Now that we can reconstruct the general outlines of the plan of San Vincenzo the meaning of the plan of St Gall also becomes clear. Abbot Joshua's new abbey at San Vincenzo was made around points at either end of the settlement: the guest-house complex at the north end, and the abbeychurch with its workshop at the south end. The monastery was fashioned from the umbilical relationship between the Church

and the aristocracy. Without its sponsors San Vincenzo could not have been built.

The plan of St Gall, on the other hand, was born of an idealistic movement, denving any umbilical relationship. guest-house and workshop were relegated to supporting a monastery emphatically dominated by its abbey-church. The result, we may surmise, is that the plan was never turned into reality. Perhaps it reflects the attitude of a conservative who attended the discussions about the future of the Renaissance at Aachen, but wished to deny what had become obvious: that the future of the monasteries, like the future of Carolingian Europe, rested on the twin forces-religious and secular of society.

The Renaissance barely survived a generation beyond Charlemagne's death. By 840 Europe was being torn apart by civil war. Yet in this period was created a new European ideal, which was to form the scaffolding for the Middle Ages. San Vincenzo, lost today in the mountains of central Italy, remains an extraordinary illustration of this brief moment—the first Renaissance—from which modern Europe has been shaped

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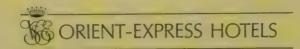
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ILN'S SELECTIVE GUIDE TO SOME OF LONDON'S MOST INTERESTING AND ENTERTAINING EVENTS

WINTER DELIGHTS



Janet Dale & Nigel Hawthorne must cope with The Madness of George III.

THEATRE

The New Year sees another adaptation of Phantom of the Opera in the West End, at the Shaftesbury on Dec 18. New musical entertainment comes from Duke Ellington's Sophisticated Ladies at the Globe on Jan 6 & The Cotton Club at the Aldwych on Jan 29. A major revival of Tennessee Williams's The Night of the Iguana opens at the Lyttelton on Feb 6, & Ian McKellen & Antony Sher star in Uncle Vanya at the Cottesloe from Feb 25 for 45 performances only.

Addresses & telephone numbers given on the first occasion a theatre's entry appears.

All My Sons. David Thacker directs an Arthur Miller revival. Opens Jan 21. *The Young Vic*, 66 The Cut, SE1 (071-9286363).

Angels in America. New play about AIDS by Tony Kushner. Opens Jan 23. Cottesloe, National Theatre, South Bank, SE1 (071-928 2252).

As You Like It. Declan Donellan directs the award-winning Cheek by Jowl in their 10th anniversary production, with an all-male ensemble cast. Until Jan 4. Lyric Hammersmith, King Street, W6 (081-7412311).

Becket. Jean Anouilh was more playwright than historian, & by ignoring the historical evidence about the characters of Henry II & the man he made Archbishop of Canterbury he created two great & finely contrasted parts, which Robert Lindsay & Derek Jacobi seize with such panache that the play's shortcomings remain concealed. Theatre Royal, Haymarket, SIVI (071-930 8800).

Blood Wedding. A new translation of the Lorca classic, using prerevolutionary Cuba instead of Andalucia as the setting. Yvonne Brewster directs. Dec 17-Feb 5. Cottesloe, National Theatre.

The Bright & Bold Design. New play by Peter Whelan about an Art

Deco pottery designer. Bill Alexander directs Clive Russell & Katy Behean. Until Jan 2. The Pit, Barbican, EC2 (071-6388891).

The Cabinet Minister. Revival of Pinero's 1890 play, with Maureen Lipman as the Minister's wife who uses confidential information to play the stock market. Until Feb 15. Albery, St. Martin's Lane (071-867 1115, GC 071-867 1111).

Carmen Jones. Simon Callow directs Hammerstein's 1943, all-black version of Bizet's Carmen. The alternating casts are headed by Damon Evans & Wilhelmenia Fernandez, & Gary Wilmot & Sharon Benson. Old Vic, Waterloo Rd, SE1 (071-9287616).

The Cotton Club. Recreating the music, dance & atmosphere of the famous, exuberant Harlem club. Opens Jan 29. Aldwych Theatre, Aldwych, WC2 (071-836 6404).

The Coup. Political satire by Mustapha Matura about political unrest in Trinidad. Norman Beaton is excellent as the imprisoned president, & William Dudley's set makes good use of the acting area. Until Dec 28. Cottesloe. National Theatre.

Dancing at Lughnasa. A transfer from the Phoenix for Brian Friel's drama, set in 1930s Donegal, about a family on the brink of disintegration. Opens Dec 19. *Garrick, Charing Cross Rd*, WC2 (071-494 5085).

Electra. Deborah Warner's spirited Sophocles production, with Fiona Shaw repeating her Olivier Awardwinning performance. Until Jan 4. Riverside Studios, Crisp Rd, W6 (081-7483354).

An Evening with Gary Lineker. An Edinburgh Festival Fringe comedy success about five friends in a Majorcan hotel room who are watching last year's World Cup football on TV. Opens Dec 19. Duchess, Catherine St, WC2 (071-494 5075).

Faith Healer. Ron Cook, Sinead Cusack & Donal McCann star in a revival of Brian Friel's drama. Opens Jan 24: Royal Court, Sloane Sq, SWI (071-730 1745).

The Gigli Concert. Karel Reisz directs Barry Foster & Tony Doyle in Tom Murphy's play about an English quack psychologist living in Dublin & a disillusioned Irish millionaire who wants to sing like the Italian tenor Gigli. Jan 7-Feb 22. Almeida Theatre, Almeida St., N1 (071-3594404).

The Hunting of the Snark. Mike Batt's lavish musical fails to capture the fantasy & bite of Lewis Carroll's nonsense poem. Prince Edward, Old Compton St, W1 (071-7348951).

It's Ralph. New comedy by Hugh Whitemore, with Timothy West as a successful TV boss whose cosy life of money-making & adultery is shattered by Jack Shepherd. *Comedy, Panton St., SW1 (071-867 1045)*.

The Little Clay Cart. Adaptation by Jatinder Verma & Ranjit Bolt of an eighth-century Sanskrit fable of romance & revolution. Cottesloe, National Theatre.

The Madness of George III. Nicholas Hytner directs Alan Bennett's moving play about the king whose madness had a physical cause—porphyria which his doctors aggravated with their harsh and incompetent attempts to cure. The play examines the political implications of the royal illness as well as its clinical details, and Nigel Hawthorne plays the tragic king with great force and theatrical subtlety. Lyttelton, National Theatre, South Bank, SEI (071-928 2252).

Much Ado About Nothing. Bill Alexander's well-paced Stratford production, in which Susan Fleetwood endows Beatrice's barbs with a fine wit. Until Jan 4. Barbican Theatre, Barbican, EC2 (071-638 8891).

Murmuring Judges. David Hare's cynical exposé of the British legal system in relation to a bewildered Irish first offender & a young Antiguan lawyer who takes up his case. Scenes in court, prison, police station, & even Covent Garden are cleverly enmeshed by Bob Crowley's slick projections & the characters are skilfully drawn. Olivier, National Theatre, South Bank, SEI (071-928 2252).

The Night of the Iguana. Tennessee Williams's 1961 play directed by Richard Eyre. With Alfred Molina, Frances Barber, Robin Bailey & Eileen Atkins. Opens Feb 6. Lyttelton, National Theatre.

Noël & Gertie. Sheridan Morley's portrait of the Noël Coward/Gertrude Lawrence relationship returns with Susan Hampshire & Edward Petherbridge. Until Jan 25. Duke of York's, St. Martin's Lane, WC2 (071-836 5122).

Party Time/Mountain Language. A double dose of Harold Pinter: his latest play, Party Time, alongside the earlier Mountain Language. The cast includes Dorothy Tutin, Nicola Pagett & Barry Foster. Pinter also directs. Until Dec 21. Almeida.

Phantom of the Opera. A new Phantom for the West End in the shape of Ken Hill's comic Gothic melodrama, written in 1976, with original lyrics set to the music of classical composers, which has recently completed a successful three-year tour of America. With Peter Straker. Opens Dec 18. Shaftesbury Theatre, Shaftesbury Ave., WC2 (071-379 5399).

The Resistible Rise of Arturo Ui. Brecht's comic allegory transplants Nazi Germany into Chicago & charts the ascent of Arturo Ui (Hitler) from hoodlum to Führer. Fine performances from Antony Sher & his fellow mobsters, but the play loses direction. Until Feb 6. Olivier, National Theatre.

The Revengers' Comedies. Alan Ayckbourn directs his own two-part play, performed on alternate nights, of the dark deeds that ensue when a couple of would-be suicides decide to exact revenge on each other's behalf. With Joanna Lumley & Griff Rhys Jones. Until Jan 4. Strand Theatre, Aldwych, WC2 (071-240 0300).

The Ride Down Mt Morgan. Michael Blakemore directs Arthur Miller's new play about the moral dilemmas facing a bigamist. With Tom Conti, Gemma Jones & Clare Higgins. Wyndham's, Charing Cross Rd, WC2 (071-867 1116).

The Sea. Revival of Edward Bond's









Maureen Lipman & Derek Nimmo in The Cabinet Minister. Ken Hill's Phantom of the Opera. Family fun: A Christmas Carol & The Wind in the Willows.

1973 drama about an eccentric community coming to terms with the death of one of its young men. Ken Stott & Judi Dench star. Sam Mendes directs. Opens Dec 12. Lyttelton, National Theatre.

Sophisticated Ladies. Thirty songs by Duke Ellington, performed by a cast of 12. Opens Jan 6. Globe, Shaftesbury Ave, W1 (071-494 5065).

A Swell Party. Centenary musical celebration of the life and music of Cole Porter, with Nickolas Grace as the composer, Vaudeville, Strand, WC2 (071-836 9987).

Tartuffe. Peter Hall directs this Molière comedy, in a translation by Ranjit Bolt. With John Sessions, Paul Eddington & Felicity Kendal. Until Jan 11. Playhouse, Northumberland Ave, WC2 (071-839 4401).

Thunderbirds FAB—The Next Generation. Silly but enjoyable show inspired by the Gerry Anderson television puppet series. Until Jan 11. Ambassadors, West St, WC2 (071-8366111).

A Tribute to The Blues Brothers. Con O'Neill & Warwick Evans star in this energetic but uninvolving musical romp featuring the cult characters that were created by American TV comedians John Belushi & Dan Aykroyd. Whitehall Theatre, Whitehall, SWI (071-8671119).

Troilus & Cressida. Norman Rodway's Pandarus, in blazer, flannels & panama hat, never misses an innuendo & infuses a good deal of coarse humour into this bitter saga of the disappointments of love & the disillusion of war, strongly directed by Sam Mendes. Until Jan 4. The Pit, Barbican. Uncle Vanya. Sean Mathias's eagerly awaited Chekhov production with Ian McKellen, Antony Sher, Janet McTeer & Lesley Sharp. Opens Feb 25. Cottesloe, National Theatre.

When She Danced. Vanessa Redgrave takes the part of Isadora Duncan, with Frances de la Tour & Alison Fiske, in Martin Sherman's play about the celebrated dancer. Until Dec 21. Globe. RECOMMENDED LONGRUNNERS

Aspects of Love, Prince of Wales (071-839 5972); Blood Brothers, Phoenix (071-867 1044); Buddy, Victoria Palace (071-834 1317); Cats, New London (071-405 0072); Five Guys Named Moe, Lyric (071-494 5045); Me & My Girl, Adelphi (071-836 7611;) Les Misérables, Palace (071-434 0909); Miss Saigon, Theatre Royal, Drury Lane (071-494 5000); The Mousetrap, St Martin's (071-836 1443); The Phantom of the Opera, Her Majesty's (071-494 5400); Return to the Forbidden Planet, Cambridge (071-379 5299); Starlight Express, Apollo Victoria (071-828 8665); The Woman in Black, Fortune (071-836 2238). OUTOFTOWN

RSC Season at Stratford. At the Royal Shakespeare Theatre; Henry IV, Part I; Henry IV, Part II, Adrian Noble directs Robert Stephens as Falstaff, Michael Maloney as Prince Hal & Sylvestra Le Touzel as Lady Percy, until Jan 25. Twelfth Night, directed by Griff Rhys, Jones, with Sylvestra Le Touzel playing Viola, until Jan 24. Romeo & Juliet, with Michael Maloney & Clare Holman, until Jan 23. Julius Caesar, with Robert Stephens, until Ian 23. At the Swan Theatre: The Virtuoso, Thomas Shadwell's 1676 comedy, with Freddie Jones, until Jan 25. The Two Gentlemen of Verona, David Thacker directs Richard Bonneville as Valentine, Barry Lynch as Proteus & Clare Holman as Julia, until Jan 24. 'Tis Pity She's a Whore, John Ford's best-known play, with Saskia Reeves & Tim McInnerny, until Jan 25. The Alchemist, by Ben Jonson, with David Bradley, until Jan 20. The Thebans, Sophocles's trilogy in a new translation by Timberlake Wertenbaker, with Gerard Murphy as Oedipus, until Jan 23. At The Other Place: A Woman Killed with Kindness, by Thomas Heywood, with Saskia Reeves, until Jan 23. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks, CV376BB (0789295623).

CHRISTMAS & CHILDREN'S SHOWS

Beauty & the Beast. The 1841 Planchet version of the well-known fairy tale performed in one of London's last remaining music-halls. Until Feb 9. Players, Villiers St, WC2 (071-839 1134).

Bertie Badger's Christmas Adventure. Play with music for four-to nine-year-olds. Dec 17-Jan 4. Fortune. Russell St. WC2 (071-836 2238).

The BFG. David Wood's adaptation of Roald Dahl's children's book about a big friendly giant. Until Jan 26. Aldwych Theatre, Aldwych, WC2 (071-8366404).

A Christmas Carol. Musical adaptation of Dickens's novel. Jan 7-Feb 2. Sadler's Wells, Rosebery Ave, EC1 (071-2788916).

Cinderella. Sylvester McCoy in the role of Baron Hardup. Dec 12-Jan 25. Richmond Theatre, Richmond, Surrey (081-9400088).

Cinderella. With Windsor Davies as Baron Hardup. Dec 12-Jan 19. Ashcroft, Croydon, Surrey (081-6889291).

Cinderella. A pantomime musical by Peter Maxwell Davies performed by Capital Arts Theatre School in aid of famine relief. Dec 23. Purcell Room, South Bank Centre, SEI (071-928 8800).

Cinderella. With Mike Read as Buttons. Dec 26-Jan 18. Thorndike, Leatherhead, Surrey (0372377677).

Dick Whittington. Rula Lenska in the title role, with Les Dawson & John Nettles. Dec 19-Feb 2. Wimbledon Theatre, 93 The Broadway, SW19 (081-5400362).

Dick Whittington. With Pauline Quirke, Peter Duncan & Linda Robson. Dec 13-Jan 4. Hackney Empire, 291 Mare St, E8 (081-9852424).

Jack & the Beanstalk. Cilla Black as Jack, with Jean Boht & Patrick Mower. Dec 13-Jan 19. Piccadilly Theatre. Denman St., W1 (071-8671118). Jack & the Beanstalk. With Ronnie

Jack & the Beanstalk. With Ronnie Corbett as Jack. Dec 12-Jan 18. Churchill, Bromley, Kent (081-460 6677).

Joseph & the Amazing Technicolor Dreamcoat. Jason Donovan leads the cast in the Andrew LloydWebber/Tim Rice musical. Phillip Schofield takes over the title role from Jan 13 until Feb 22. Palladium, Argyll St. W1 (071-494 5023).

The Lion, the Witch & the Wardrobe, C.S. Lewis's story of enchantment. Until Jan 5. Mermaid, Puddle Dock, EC4 (071-4100000).

Meg & Mog Show. Adapted from the books by Helen Nicoll & Jan Pienkowski. Until Jan 26. Unicorn, Great Newbort St. WC2 (071-8363334).

Mother Goose. Traditional panto written & directed by Bill Oddie & Laura Beaumont. Until Jan 11. Shaw, 100 Euston Rd., NW1 (071-388 1394).

Mother Goose. New version of the popular tale. Until Jan 18. Theatre Royal Stratford East, Gerry Raffles Sq, E15 (081-5340310).

Postman Pat's Special Delivery. Jess the cat & other old friends join Pat to entertain pre-school audiences. Until Jan 5. Lyric Hammersmith, King St. W6 (081-741 2311).

Scrooge. An adaptation of Dickens's A Christmas Carol by Michael Fabian & Company. Until Dec 22. Mayfair, Stratton St, W1 (071-4951760).

The Snow Queen. Hans Andersen's classic fairy tale adapted for the stage. Until Jan 4. *Young Vic*, *The Cut*, *SE1* (071-9286363).

Things That Go Bump in the Night. Spooky but not scary fun with Sooty. Until Jan 4. Bloomsbury, Gordon St., WC1 (071-3879629).

Thunder at Riverside Cove. Piratical family fun from children's circus Albert & Friends. Dec 18-21. Riverside Studios, Crisp Rd, W6 (081-7483354).

The Travels of Yoshi & the Tea-Kettle. An adventurous quest, set in Japan, for a rare healing plant. Until Feb 1. Polka, 240 The Broadway, Wimbledon, SW19 (081-5434888).

The Wind in the Willows. Welcome return for Alan Bennett's adaptation of Kenneth Grahame's book. Michael Bryant is Badger, with Desmond Barrit as Toad, David Ross as Rat & Adrian Scarborough as Mole. Olivier. National Theatre, South Bank, SEI (071-928 2252).







Kathleen Turner scores a hit in V.I. Warshawski. Michelle Pfeiffer & Al Pacino are lovers in Frankie & Johnny. Fievel goes West in An American Tail.

CINEMA

Sequels and comedies dominate the line-up of end-of-the-year offerings but the bizarre goings-on of *The Addams Family* should satisfy those who crave a slightly different flavour of festive fun. The award-winning *Barton Fink* arrives in the new year & Oliver Stone's *JFK* looks at the complex theories about the Kennedy assassination.

The following are some of the most interesting films showing in and around London.

The Addams Family (PG). Gleeful comedy based on Charles Addams's Vew Vorker creations in which everybody's after Gomez's money. Anjelica Huston's Morticia gets most of the best lines & Raul Julia's splendidly camp Gomez helps to ensure that the pace slackens only rarely. With Christopher Lloyd, Opens Dec 13.

All I Want for Christmas (PG Comedy with Leslie Nielsen as Santa Claus co-opted by two children to reunite their separated parents in time for Christmas.

An American Tail: Fievel Goes West (U). Animated sequel to the cartoon feature film An American Tail. James Stewart, John Cleese & Amy Irving provide some of the voices. Opens Dec 13.

Barton Fink (15). The new film from the Coen Brothers is built round a masterly performance from John Turturro as a socially committed playwright who moves to Hollywood in the 1930s. The movic won best film, actor and director awards at the 1991 Cannes Film Festival. Opens Feb 14.

Billy Bathgate (15). Big-budget Disney gangster film, with a script by Tom Stoppard from an E. L. Doctorow novel. Cast includes Dustin Hoffman, Bruce Willis & Nicole Kidman. Opens Jan 10.

Blame It On The Bellboy. The lives of three guests in a Venice hotel Dudley Moore, Bryan Brown & Richard Griffiths) get mixed up when the bellboy puts them in the wrong rooms. A Hollywood farce also starring Patsy Kensit & Alison Steadman. Opens Jan 24.

The Commitments (15). Alan Parker's raucously entertaining story based on Roddy Doyle's novel) of how a young Dubliner fulfils his ambition to bring soul music to the city. Good performances from a young cast.

Curly Sue (PG). Heart-warming comedy from John Hughes about the developing relationship between nine-year-old Curly Sue Alisan Porter). her penniless guardian James Belushi) & a wealthy lawyer Kelly Lynch). Opens Dec 26.

The Doctor, William Hurt plays a surgeon who becomes a patient in his own hospital when he is diagnosed with cancer. Opens Feb 21.

Enchanted April (U). Miranda Richardson, Josie Lawrence, Polly Walker & Joan Plowright in a comedy of female rebellion set in the 1920s. Four Englishwomen abandon their responsibilities to spend an idyllic month in an Italian villa. Directed by Mike Newell.

The Fisher King (15). Magical, mystical, urban fantasy from Terry Gilliam about a former radio talkshow host (Jeff Bridges) & his friendship with the inspiring but mad Robin Williams, a tramp who suffers from bizarre visions. While Gilliam's visual flair is still his outstanding talent, the story has a warmth that is lacking in previous films.

Frankie & Johnny (15). An adaptation by Terrence McNally of his stage play Frankie & Johnny in the Clain de Lune, with Al Pacino & Michelle Pfeiffer as two unlikely lovers working in a fast-food restaurant. Directed by Garry Marshall, Opens Jan 17.

Hot Shots! (12). The Airplane Naked Gun team shoot down Top Gun & its imitators with the usual spicy scurrility & deadpan gags. Stars Lloyd Bridges & Charlie Sheen.

The Indian Runner (15). An affecting tale of two brothers—one a cop,

the other a frazzled Vietnam veteran written & directed by Sean Penn. Great performances from lead players David Morse & Viggo Mortensen

JFK. Oliver Stone's latest tilt at recent American history tackles the Warren Commission head-on with a gripping suspense drama that cuts through some of the conspiracy theories surrounding Kennedy's assassination. Superb cast includes Kevin Costner, Jack Lemmon, Donald Sutherland & Sissy Spacek. Opens Jan 24.

Little Man Tate (PG). A child genius is buffeted between his loving working-class mother & the female principal of a school for gifted children. Jodie Foster's first film as director & star is an uneven but quirkily enjoyable comedy-drama. With Dianne Wiest & Adam Hann-Byrd. Opens Jan 17.

Merci La Vie 18). Two women have a series of sexual exploits in a film that increasingly blurs fantasy & reality. With Gérard Depardicu, Charlotte Gainsbourg & Anouk Grinberg. Opens Jan 10.

Mobsters—The Evil Empire (18). High-octane gangster movie charting the violent rise of a group of young mobsters. Stars Christian Slater. Patrick Dempsey & Lara Flynn Boyle. Opens Feb 21.

New Year's Day. Artful comedy from Henry Jaglom, who also stars. An aging writer moves to his new flat in Manhattan, but finds it still occupied by three women. Opens Dec 14.

Omen IV—The Awakening (15). A young couple realise that their adopted daughter is the emissary of evil. With Fave Grant.

Other People's Money (15). Wall Street comedy about corporate raiding. Danny DeVito plays a ruthless operator trying to get his claws into the New England Wire & Cable Company. With Gregory Peck & Penelope Ann Miller; directed by Norman Jewison.

Point Break (15). Maverick FBI agent Keanu Reeves goes under cover among a group of Californian surfers

to crack a series of bank robberies & comes across the manipulative Patrick Swayze. Compelling thriller from Kathryn Bigelow.

The Prince of Tides 15). Barbra Streisand directs & stars as a psychiatrist whose relationship with a patient's brother Nick Nolte) helps her own personal problems. Opens Feb 21

Proof (15). Psychological drama directed by Jocelyn Moorhouse with Hugo Weaving as a blind photographer anxious to learn the truth about the images he has captured.

Star Trek VI—The Undiscovered Country. Another eco-orientated episode in the space saga, complete with the mighty Klingons & a friend for Spock in the form of a shapely Vulcan. Opens Feb 14.

Shattered (15). Psychological thriller, adapted from a Richard Neelv novel, with Tom Berenger as a property developer scarred mentally & physically after a car accident. With Greta Scacchi, Bob Hoskins & Joanne Whalley-Kilmer; written & directed by Wolfgang Petersen.

The Two Jakes (15). A sequel to the 1974 *Chinatown* with Jack Nicholson directing himself as a laconic private even 1948 Los Angeles.

Valmont (15). Milos Forman directs Colin Firth & Annette Bening in a film based on the supposed diaries of Choderlos de Laclos's scheming seducer.

V. I. Warshawski 15). A formidable female private eye investigates the murder of an old ice-hockey star. Kathleen Turner brings Sara Paretsky's tough-talking PI to life, brilliantly balancing the disparate elements of this sharper-than-average comedy thriller. Opens Jan 3.

Voyager. Sam Shepard stars in Volker Schlöndorff's adaptation of Max Frisch's novel about an alienated businessman crossing Europe in the 1950s. Opens Feb 14.

What about Bob? (PG). Frank Oz's comic meditation on mental illness with Bill Murray as a "multi-phobic" & Richard Dreyfuss as his doctor.





Anthony Michaels-Moore & Bryn Terfel sing in Figaro's Wedding at the Coliseum. Così fan tutte is one of four Mozart operas playing at Covent Garden.

OPERA

The Royal Opera concludes its
Mozart commemoration
with a new production of Don
Giovanni conducted by Bernard
Haitink. English National Opera
stages Humperdinck's
Königskinder for the first time.
Opera North gives the British
première of a work by Franz
Schreker. Welsh National
Opera's new Pelléas &
Mélisande promises to be a
highlight of the new year. BBC
television also offers six weeks of
exciting opera viewing.

ENGLISH NATIONAL OPERA London Coliseum, St Martin's Lane, WC2 (071-8363161, cc071-2405258).

Figaro's Wedding. Bryn Terfel makes a notable company début with his richly sung, characterful Figaro & is surrounded by a strong cast in Graham Vick's production, which is set in Richard Hudson's brilliantly coloured designs. Dec 12,14,17,19.

Die Fledermaus. New production by Richard Jones, with Vivian Tierney & Janice Watson sharing the role of Rosalinda, Donald Maxwell & Malcolm Donnelly alternating as Eisenstein, Lesley Garrett/Rosemary Joshua as Adele. Dec 13,18,21 (m&e), 28 (m&e),31, Jan 3,8,11,18,23,25, 28, Feb 1,6,10.

Christmas Eve. David Pountney's marvellously imaginative staging of Rimsky-Korsakov's opera based on a fairy tale by Gogol is ideal seasonal entertainment. Cast includes Anne-Marie Owens & John Connell. Dec 16,20,23,27, Jan 2,4 (m&e),7,9,17.

Xerxes. Ann Murray & Louise Winter share the title role in Nicholas Hytner's breath-taking production, which sets the action in Vauxhall Pleasure Gardens. Jan 10,22,24,29, 31, Feb 5,8,11,14,20,24, Mar 3,6.

Königskinder. Humperdinck's fairytale opera about the prince & the goosegirl, staged by David Pountney in designs by Sue Blane. Cast includes Cathryn Pope, Joseph Evans, Alan Opic, Sally Burgess; Mark Elder conducts. Jan 30, Feb 4,7,12,15,18,21, 25,28.

Street Scene, Kurt Weill's musicdrama about the harsh reality of life for the inhabitants of a Manhattan tenement in the 1930s. With Janice Cairns. Mark Richardson, Lesley Garrett & Christine Bunning, Feb 13, 19.22.27, Mar 2,5,11,14,19.

The Barber of Seville. Jacck Kaspszyk makes his company début conducting this revival of Jonathan Miller's production, with Michael Lewis as Figaro, Eirian James as Rosina, Peter Bronder as Almaviva. Feb 26,29,Mar 4,7.

GREEN LIGHT MUSIC THEATRE
Riverside Studios, Crisp Rd, W6 (081-748)
2354)

The Bells. New work by Daryl Runswick based on the Victorian melodrama made famous by Henry Irving. The role of Mathias is sung by Philip Langridge; Stephen Langridge directs the performance. Jan 13-25.

ROYAL OPERA

Covent Garden, WC2 (071-240 1066).

Mitridate, rè di Ponto. Graham Vick directs an opera written by Mozart at the age of 14. Bruce Ford sings the title role, with Ann Murray & Jochen Kowalski as his sons, who are both in love with their father's betrothed queen. Dec 14,17,19.

Le nozze di Figaro. The company's Mozart celebration continues with a revival of Johannes Schaaf's production, conducted by Jeffrey Tate. Lucio Gallo makes his company début as Figaro, with Marie McLaughlin as Susanna, Thomas Allen as the Count, Felicity Lott & Carol Vaness sharing the role of the Countess. Dec 18, 20,28,31, Jan 2,6,10.

Cosi fan tutte. Carlo Rizzi conducts Johannes Schaaf's production, with Margaret Marshall & Diana Montague as Fiordiligi & Dorabella, Kurt Streit & William Shimell as their lovers. Jan 9,11,21,24,29, Feb 7,11.

Don Giovanni. Johannes Schaaf completes the trio of Mozart/Da Ponte

operas with a new staging in which Thomas Allen sings the title role, with Claudio Desderi as Leporello, Carol Vaness as Anna, Karita Mattila as Elvira, Bernard Haitink conducts. Feb 5,10,14,18,22,25,27, Mar 3.

Les Contes d'Hoffman. Jerry Hadley sings Hoffman, with Gregory Yurisich as the four villains. Jeffrey Tate conducts. Feb 24,28, Mar 4,12. ROYAL OPERA

Wembley Arena, Middx (081-900 1919).

Turandot. Sally Jacobs's production for the Royal Opera House is restaged for the 8,000-seat arena. Alternate casting includes Gwyneth Jones, Grace Bumbry & Ghena Dimitrova singing the title role, Giorgio Lamberti, Dennis O'Neill & Nicola Martinucci as Calaf. Edward Downes/John Barker conducts. Dec 29, 30, Jan 1-3,4(m&e), 5,7,8.

TRAVELLING OPERA

Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).

La Bohème, The Barber of Seville. Two productions by Peter Knapp, whose touring company is famed for breathing new life into opera. Casts include Maria Bovino as Mimi, Maria Jagusz as Rosina & Peter Knapp as Figaro. Dec 27-31.

OUTOFTOWN

OPFRA NORTH

Grand Theatre, Leeds (0532 459351).

Masquerade. A pantomime-inspired version of Carl Nielsen's opera, designed by Lez Brotherston. Dec 9.17.19.21.28.

Madama Butterfly. Puccini's original version, staged by Jonathan Alver, with Maryanne Telese as Cio-Cio San & David Maxwell Anderson as Pinkerton. Dec 23, 27, Jan 4,9,15,20,22.

Der Ferne Klang, British première of Franz Schreker's opera, directed by the distinguished mezzo-soprano Brigitte Fassbaender. Irish soprano Virginia Kerr makes her company début as Grete, whose life story is told. Paul Daniel conducts, Jan 14,17,23,25.

Don Giovanni. Robert Hayward sings the title role, with John Hall as Leporello, Helen Field as Anna, Jane

Leslie MacKenzie as Elvira, Paul Nilon as Ottavio, Jan 16,18,21,24.

Theatre Royal, Nottingham (0602) 482626); Feb 11-15. New Theatre, Hull (0482) 226655); Feb 18-22. Royal Shakespeare Theatre, Stratford-upon-Avon (0789) 295623); Mar 3-7. Palace, Manchester (061-2369922); Mar 10-14.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-3329000).

Carmen, Jean Rigby sings Carmen, with Arthur Davies as Don José & Greer Grimsley as Escamillo, under Marco Guidarini, Dec 17,19,21.

Madama Butterfly. Andrea Del Guidice sings Cio-Cio San, with Seppo Ruohonen as Pinkerton, in Nuria Espert's production. Dec 18,20.

The Marriage of Figaro. Mark Wigglesworth conducts John Cox's production, with Robert Poulton as Figaro, Claire Daniels as Susanna, Steven Page as Count Almaviva, Jane Webster as Countess Almaviva. Jan 22,25 m. 30, Feb 7.21,29.

La traviata. Anne Williams-King sings Violetta, with Marek Torzewski as Alfredo & Jason Howard as Germont. Feb 6,8,15(m),20,26,28.

Billy Budd. Richard Armstrong conducts, with Simon Keenlyside as Billy, Gidon Saks as Claggart, Nigel Robson as Captain Vere. Feb 19,22,25,27.
WEISH NATIONAL OPERA

New Theatre, Cardiff (0222394844).

Pelléas & Mélisande. Peter Stein, who directed an outstanding *Otello* with WNO, collaborates with conductor Pierre Boulez on Debussy's clusive masterpiece. Alison Hagley & Neill Archer sing the title roles, with Donald Maxwell as Golaud, Kenneth Cox as Arkel. Feb 21,28, Mar 10,12.

The Magic Flute. Göran Järvefelt's perceptive production, with Peter Savidge as Papageno, David Owen as Tamino, Janice Watson as Pamina. Feb 29, Mar 7,13.

Ernani. Paolo Kudriavchenko makes his company début singing the title role, with Suzanne Murphy as Elvira, Malcolm Donnelly as Don Carlo, Alastair Miles as Da Silva, under Richard Armstrong, Mar 9,11,14.







Sylvic Guillem appears with the Royal Ballet. The Jiving Lindy Hoppers visit the Queen Elizabeth Hall. Dynamic Cumbre Flamenca at Sadler's Wells.

OPERA ON BBC-2

Laclemenza di Tito. Last summer's production of Mozart's opera from Glyndebourne Festival, directed by Nicholas Hytner, with Philip Langridge singing the title role. Dec 25.

Candide. Leonard Bernstein conducts the London Symphony Orchestra & Chorus in his own opera; cast includes June Anderson, Jerry Hadley, Christa Ludwig & Nicolai Gedda. Dec 28.

25th anniversary gala from the New York Metropolitan Opera, with Placído Domingo, Luciano Pavarotti, Mirella Freni, Cheryl Studer. Dec 29. Mefistofele. Samuel Ramey sings the title role in Boito's opera, with Dennis O'Neill as Faust, in a San Francisco Opera production. Dec 29. Carmen. Maria Ewing sings the title role, with Luis Lima as Don José, in the Royal Opera staging directed by Nuria Espert. Jan 1.

Giulio Cesare. Peter Sellars gives Handel a contemporary Middle Eastern setting, in the lobby of the Cairo Hilton, & includes three previously unheard arias, two of which were discovered in London, Jan 5.

Wozzeck. David Pountney's production for English National Opera, conducted by Mark Elder, with Donald Maxwell as Berg's tragic hero, Kristine Ciesinski as Marie. Jan 12.

A Village Romeo & Juliet. Charles Mackerras conducts this production of Delius's opera, filmed on location in Czechoslovakia. Jan 19.

Giovanna d'Arco. Werner Herzog makes his opera début directing Verdi's version of the story of Joan of Arc, conducted by Riccardo Chailley. Susan Dunn sings Joan. Jan 26.

Pelléas & Mélisande. François Le Roux & Colette Alliot-Lugaz sing the title roles in this production from the Opéra de Lyon, conducted by John Eliot Gardiner. Feb 2.

Elektra. Claudio Abbado conducts Harry Kupfer's production for the Vienna State Opera, with Eva Marton as Elektra & Brigitte Fassbaender as Klytemnestra. Feb 9.

DA NCE

Three versions of Tchaikovsky's Nutcracker, two in London & one in Birmingham, provide ideal holiday entertainment. Sadler's Wells plays host to visiting companies from France, Spain & Africa. A wide range of modern dance is on show at the South Bank & the Lyric Hammersmith. French ballerina Sylvie Guillem makes a guest appearance with the Royal Ballet.

Adzido Pan African Dance Ensemble. The 25 dancers & drummers present Siye Goli, based on the traditional Feast of Return, when the dead recount their experiences of 200 years of nation building in Southern Africa. Feb 12-15. Sadler's Wells, Rosebery Ave, ECI (071-2788916).

Ballet du Nord. The dynamic young French company, founded in 1983 by Alfonso Catá. on their first visit to London present *There is a Time*, choreographed by José Limón, to music by Norman Dello Joio, Balanchine's *Apollo*, & Mozart's *Requiem*, choreographed by the company's artistic director Jean-Paul Comelin. Music performed by the Wren Orchestra, Feb 4-8. *Sadler's Wells*.

Cumbre Flamenca. One of the world's leading flamenco troupes in a programme that includes *Solea*, *Alegrias*, *Tangos* & *Bambera*. Feb 18-29. *Sodler's Wells*

English National Ballet. For their winter season, the company offers a new production of *The Nutcracker*, with choreography by Ben Stevenson & designs by Desmond Heeley. Dec 23-Jan 18. *Festival Hall, South Bank Centre, SEI* (071-9288300).

Jiving Lindy Hoppers. This authentic jazz dance company pays tribute to the American dance marathons of the late 1930s with *Harvest Moon Ball*, a new work choreographed by Bill Louther, with live band accompaniment. Dec 20,21. *Queen Elizabeth Hall*, South Bank Centre, SE1 (071-9288900).

The Kosh. London première of *Dinner Dance*, choreographed by Sian Williams & set to Howard J. Davidson's new cello concerto & electronic soundtrack. Jan 6-25. *Lyric Hammersmith*, King St, W6 (081-7412311).

Laurie Booth & Company. New show, designed by architect Nigel Coates, with multi-speaker sound environment. Feb 11,12, Queen Elizabeth Hall, South Bank Centre.

Leap in the Dark. Two programmes featuring new works by Jacob Marley & Darshan Singh Buller. Feb 7-10. Queen Elizabeth Hall.

London City Ballet. Two full-length ballets: Patrice Bart's production of Swan Lake, based on the Bourmeister version, Dec 17-31; Romeo & Juliet, choreographed by Ben Stevenson, Jan 2-4. Sadler's Wells.

MacLennan Dance & Company. Sue MacLennan's Continental Drift is inspired by the movement of continents & the layers of drift between people. Dec 19. Queen Elizabeth Hall.

Royal Ballet. La Fille mal gardée. Ashton's lighthearted ballet to music by Hérold, with Osbert Lancaster's much-loved sets. Dec 13,16, Jan 13,15,16,22,23,31, Feb 1. The Nutcracker, Peter Wright's enchanting production with evocative designs by Julia Trevelyan Oman. Dec 21 (m&e), 23(m&e), 26,27(m&e),30, Jan 1,3,4,7,8 (m&e),17. Giselle, revival of Peter Wright's sensitive 1985 staging. Jan 14,18(m&e),25,27,28, Feb 3,4,6,15(m&e),19. Triple bill: Scènes de ballet & Monotones, two Ashton classics. In the middle, somewhat elevated, William Forsythe's athletic work created in 1987 at the Paris Opéra for Sylvie Guillem & Laurent Hilaire, who dance it here. Feb 13,17,20, Mar 2,6,7. Manon. MacMillan's ballet to Massenet's music. Feb 26,29(m&e), Mar 5. Royal Opera House, Covent Garden, WC2 (071-240 1066/1911). OUT OF TOWN

Birmingham Royal Ballet. Return of Peter Wright's fine production of The Nutcracker. Dec 9-21. Hippodrome, Birmingham (021-6227486).

MUSIC

Kiri Te Kanawa's song recital launches a series of events to mark the 10th anniversary of the opening of the Barbican Centre. A birthday concert on Mar 3 will be given by the London Symphony Orchestra under Solti. Andrew Davis conducts a series devoted to Berg, Margaret Price & Felicity Lott sing at the Queen Elizabeth Hall.

BARBICAN CENTRE EC2 (071-638 8891).

Dennis O'Neill's Opera Gala Night. The tenor, with soprano Suzanne Murphy, the London Concert Orchestra & London Choral Society, performs excerpts from favourite operas. Dec 29, 7.30pm.

Royal Philharmonic Orchestra. Lionel Friend conducts Beethoven's Egmont overture, Piano Concerto No 5, with Hugh Tinney, Symphony No 6 (Pastoral). Jan 4, 8pm.

London Symphony Orchestra. Rafael Frühbeck de Burgos conducts Beethoven's Symphony No 9 (Choral). Jan 12, 7.30pm, Jan 16, 7.45pm.

An Affair with Numbers—an exploration of the music of Alban Berg. Andrew Davis conducts the BBC Symphony Orchestra & Nash Ensemble in orchestral & chamber works by Berg, with vocal & instrumental soloists & Lindsay String Quartet. Jan 17-19.

English Chamber Orchestra. Leopold Hager conducts Mozart's Symphony No 35 (Haffner), & Piano Concerto No 23, with Maria Joao Pires, Hummel's Trumpet Concerto, with Hakan Hardenberger, Schubert's Symphony No 5. Jan 21, 7.45pm.

New World Symphony Orchestra. Founder & artistic director Michael Tilson Thomas is conductor & pianist in two programmes which include works by Copland, Ruggles & Ives, plus Prokofiev's Piano Concerto No 2, with Joanna MacGregor. Jan

BOMBAY SAPPHIRE - POUR SOMETHING PRICELESS









Andrew Davis conducts the BBC SO. The Barbican welcomes the New World Symphony Orchestra's two programmes & Kiri Te Kanawa's recital.

24, 7, 45pm, Jan 26, 7.30pm.

Guarneri String Quartet. The American quartet play Haydn, Mozart, Beethoven. Jan 26, 4pm.

London Symphony Orchestra. Michael Tilson Thomas celebrates 500 years of the growth of American culture in three programmes which include works by Ives, Barber, Gershwin & Reich. Feb 2,9, 7.30pm, Feb 13,7.45pm.

John Williams, guitar, plays works by Villa-Lobos, Vivaldi, Granados, Albéniz & others. Feb 9, 4pm.

Stanislav Bunin, piano. The young Russian pianist, first-prize winner in the Warsaw International Frederic Chopin Competition, plays Chopin for his début recital in Britain. Feb 12. 7.45pm.

English Chamber Orchestra. Siân Edwards conducts Matthews, Bartók, the London première of Michael Berkeley's Clarinet Concerto, with Emma Johnson, the London première of Howard Skempton's Light Fantastic, Weill's Symphony No 2, Feb 17, 7.45pm.

Hallé Orchestra, Stanislaw Skrowaczewski conducts Brahms's Piano Concerto No 1, with Peter Frankl, & Symphony No 1. Feb 19, 7.45pm.

Moscow State Symphony. Pavel Kogan conducts Rimsky-Korsakov's *Le Coq d'Or*, Rachmaninov's Rhapsody on a Theme of Paganini, Shostakovich's Symphony No 10. Feb 21, 7.45pm.

Kiri Te Kanawa, soprano, Roger Vignoles, piano. Dame Kiri's song & lied recital is one of many items in the Barbican's 10th birthday celebrations. Feb 24, 7.45pm.

English Chamber Orchestra, Yan Pascal Tortelier conducts Ravel's Mother Goose Suite, Mendelssohn's Violin Concerto, with Maxim Vengerov, Beethoven's Symphony No 6 (Pastoral), Feb 25, 7,45pm.

BBC Symphony Orchestra & Singers. As part of the Barbican's 10th birthday celebrations, Pierre Boulez conducts Birtwistle, Boulez, Stockhausen, Berio, Feb 26, 7.45pm.

FESTIVAL HALI.
South Bank Centre, SE1 (071-9288800).

London Philharmonic. Wolfgang Sawallisch conducts two Brahms programmes, with Maurizio Pollini, piano. Piano Concerto No 1, Sym-

piano. Piano Concerto No 1, Symphony No 3, Dec 15; Piano Concerto No 2. Symphony No 1, Dec 18; 7.30pm.

BBC Symphony Orchestra & Chorus. Andrew Davis conducts Milhaud's Le Boeuf sur le toit, Debussy's Clarinet Concerto. Ravel's Ma mère l'oye, Poulenc's Stabat Mater. Dec 16, 7.30pm.

Philharmonia & Chorus. Lorin Maazel conducts Mahler's Symphony No 2. Dec 17, 7.30pm.

Philharmonia. Kurt Sanderling conducts Dvořák's Cello Concerto, with Yo-Yo Ma, & Rachmaninov's Symphony No 3, Jan 21; Mahler's Symphony No 9, Jan 23; 7.30pm.

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts three programmes. Berlioz, Delius, Canteloube, Ravel, Jan 24; Delius, Sibelius, Vaughan Williams, Jan 28; Gabrieli, Respighi, Walton, Jan 31; 7.30pm.

London Philharmonic, Mozart Choir of Linz, Choristers of St Albans Abbey. Franz Welser-Möst conducts Bach's St Matthew Passion. Jan 25, 7pm.

Alicia de Larrocha, piano. Haydn, Beethoven, Granados. Jan 26, 3.45pm.

Bach Choir, Philharmonia, Southend Boys' Choir. David Willcocks conducts Walton, Rachmaninov, & Orff's Carmina Burana. Feb 1, 7.30pm.

BBC Symphony Orchestra. Alexander Lazarev conducts Weber's overture *Der Freischütz*, Strauss's Horn Concerto No 2, with Radovan Vlatkovic, Mahler's Symphony No 1. Feb 3, 7.30pm.

Philharmonia & Chorus. Claus Peter Flor conducts Haydn's Symphony No 6 (Matin), Mendelssohn's Piano Concerto No 1, with Cécile Ousset, Beethoven's Mass in C, Feb 8; Grieg's Peer Gynt Suite No 1, Nielsen's Clarinet Concerto with Michael Collins, the first performance of a new work by Osborne, Ravel's *Daphnis & Chloë* Suite No 2, Feb 15; 7.30pm.

Royal Philharmonic Orchestra. Yuri Temirkanov conducts Debussy's Prélude à l'après-midi d'un faune, Brahms's Double Concerto, with Vladimir Spivakov, violin, Vladimir Kniasev, cello, Bruckner's Symphony No 2, Feb 9; Beethoven's Piano Concerto No 4, with John Lill, & Mozart's Requiem, with the Bach Choir, Feb 13; 7.30pm.

Academy of St Martin-in-the-Fields & Chorus. Neville Marriner conducts Haydn's oratorio *The Creation*. Feb 11, 7.30pm.

London Philharmonic. Simon Rattle conducts Nielsen's Pan & Syrinx, Simpson's Symphony No 9, Beethoven's Symphony No 7, Feb 12; Janáček's Prelude From the House of the Dead, Lutoslawski's Five Songs, with Elise Ross, Berg's Three Pieces from Wozzeck, Sibelius's Symphony No 2, Feb 16; 7.30 pm.

BBC Symphony Orchestra, Chorus & Singers, New London Children's Choir. David Atherton conducts Stravinsky's Orpheus & Persephone. Feb 19, 7.30pm.

London Philharmonic. Klaus Tennstedt conducts Beethoven's Symphonies Nos 6 (Pastoral) & 5, Feb 21; Berg's Violin Concerto, with Shlomo Mintz, & Beethoven's Symphony No 5, Feb 23; 7.30pm.

Royal Philharmonic Orchestra. Charles Mackerras conducts Elgar's overture *Froissart*, Cello Concerto, with Robert Cohen, Enigma Variations. Feb 22, 7.30pm.

London Philharmonic. Franz Welser-Möst conducts Haydn's Symphony No 102, the closing scene from Strauss's *Capriccio*, with Arleen Auger, soprano, & David Wilson-Johnson, bass, Brahms's Symphony No 2. Feb 25, 7.30pm.

Philharmonia. Charles Dutoit conducts Ibert's *Escales*, Poulenc's Piano Concerto, with Pascal Rogé, Berlioz's *Symphonie fantastique*, Feb 26, 7.30pm.

Towards the Millennium 1911-20. Simon Rattle conducts the City of Birmingham Symphony Orchestra in Berg's Three Pieces for Orchestra & Mahler's Symphony No 10 (version by Deryck Cooke). Feb 29, 7.30pm. QUEEN ELIZABETH HALL

South Bank Centre.

Anne Sofie von Otter, soprano, Bengt Forsberg, piano. Berlioz, Poulenc, Mahler, Duparc, Sibelius. Dec 12, 7.45pm.

Monteverdi Choir, Orchestre Révolutionnaire et Romantique. John Eliot Gardiner conducts Fauré's Requiem (original version) & other French choral music. Jan 28, 7.45pm. Bournemouth Sinfonietta. Tamás Vásáry conducts Stravinsky, the first London performances of Muldowney's Percussion Concerto, with Evelyn Glennie, for whom it was commissioned. & of MacMillan's Tryst; also Prokofiev's Symphony No 1. Feb 5, 7.45pm.

Markus Stockhausen, trumpet, plays the works composed for him by his father, Karlheinz Stockhausen. Feb 15, 7.45pm.

City of London Sinfonia 20th anniversary celebrations. A weekend of rehearsals, workshops, an open forum & three concerts conducted by Richard Hickox which include the first performance of Pehkonen's Violin Concerto, with Andrew Watkinson, other first performances & works by Britten, Matthews, Weir, Osborne, Berkeley, Feb 22,23.

Felicity Lott, soprano, Graham Johnson, piano. Charity recital in aid of the Jacqueline du Pré memorial fund appeal. Includes lieder, songs & works in lighter vein by masters of the French mélodie. Feb 24, 7.45 pm.

Orchestra of the Age of Enlightenment. Ivan Fischer conducts Haydn Symphonies Nos 31 & 103 (Drumroll) & Beethoven Romances in F & G, with Monica Huggett, violin. Feb 25, 7.45pm.

Margaret Price, soprano, Graham Johnson, piano. Lieder by Schumann & Brahms. Feb 28, 7.45pm.





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Michael Tilson Thomas & Joanna MacGregor at the Barbican. Doubletake at the Hayward, Mantegna at the Royal Academy & Carrington at the Serpentine.

CHRISTMAS MUSIC

Messiah by candelight. Orchestra of St John's Smith Square, Allegri Singers. Dec 13,14, 7.30pm. St John's Smith Sq., SW1 (071-222 1061).

English Baroque Choir, London Oriana Choir. Dec 14,3pm & 7.30pm. Albert Hall, SW7 (071-8239998).

Hospitals' carol concerts. Massed choirs of London hospitals under Charles Farncombe, with organ & percussion. Dec 14, 3pm & 7.30pm. Festival Hall.

James Galway's Christmas collection. City of London Sinfonia, choir & soloists. Mozart, Debussy, Christmas favourites & carols. Dec 14, 5.30pm & 8.15pm. Barbican Hall.

Bach Choir family carols, with brass, organ & fanfare trumpets, conducted by David Willcocks. Dec 15,22, 2.30pm. *Albert Hall*.

Orchestra of St John's Smith Square. Handel, Vivaldi, Christmas music & carols by candlelight. Dec 15, 3pm & 7.30pm. St John's Smith Sq.

Carol service. Dec 15, 6.30pm. All Souls, Langham Place, W1.

Ernest Read Family Christmas concert. Dukas, Borodin, Prokofiev, Rimsky-Korsakov, & carols for choir & audience. Dec 15, 3.30pm. Festival Hall.

Messiah, orchestrated by Mozart. City of London Sinfonia, Richard Hickox Singers. Dec 16, 7pm. Barbican Hall

Messiah. The Sixteen Choir & Orchestra, Dec 16,21, 7.30pm. St John's Smith Sq.

A Christmas Pudding. Music by Barber, Bruckner, Holst, Howells, & readings from Dickens, Eliot, Laurie Lee etc. Dec 16, 8pm. Purcell Room, South Bank Centre.

Joy to the World. The story of Christmas told by stage & screen stars; carols by the English Philharmonia & Oriana Choir. Dec 17, 7.30pm. Albert Hall.

A Magnum Mysterium. Seasonal music of the 16th & 17th centuries from Spain, Portugal & England. Dec 17, 7.30pm. St John's Smith Sq.

English Chamber Orchestra, Tallis Chamber Choir. Elgar, Britten, carols for choir & orchestra. Dec 17, 7.45pm. *Barbican Hall*.

Royal Philharmonic Orchestra, Johnny Morris as narrator. Popular classics & carols. Dec 18, 7.45pm *Bar-bican Hall*.

Messiah. London Bach Orchestra, Holst Singers. Dec 18, 7.45pm *Queen Elizabeth Hall*.

Christmas music. Dec 18, 6.15pm. St Paul's Cathedral, EC4.

Nine Lessons & carols. Dec 19, 6.30pm. St Martin-in-the-Fields, WC2.

London Symphony Orchestra & Chorus. Christmas classics & carols for choir & audience. Dec 19,20, 7.15pm. *Barbican Hall*.

Choir of Christ Church Cathedral, Oxford. Byrd's Mass for Three Voices, Christmas music by Bruckner, Poulenc, Warlock, Howells & carols. Dec 19, 7.30pm. St John's Smith So.

Christmas music. Dec 21, 2.30pm & 7.30pm. St Martin-in-the-Fields.

London Symphony Orchestra. Katia & Marielle Labèque, pianos. Favourite works & Christmas music for orchestra & audience. Dec 21,22, 7,15pm. Barbican Hall.

Evensong with carols. Dec 22, 3.15pm, St Paul's Cathedral.

Service of Lessons & carols. Dec 22,6pm. Westminster Abbey, SW1.

Alexandra Choir Carol Concert, with other choirs, Southern Sinfonietta & calypso steel band. Dec 22, 7.30pm. *Albert Hall*.

Joyeux Noël 1300. Orlando Consort play Christmas music with a French flavour. Dec 22, 8pm. *Purcell Room*.

London Concert Orchestra & choirs. Favourite classics & carols for boys' choir & audience. Dec 23, 7.45pm. *Barbican Hall*.

National Youth Choir & children's voices. Honegger's Christmas Cantata & other festive items. Dec 23, 7,30pm. Albert Hall.

City of London Choir. Carols for choir & audience. Dec 23, 7.45pm. *Queen Elizabeth Hall.*

EXHIBITIONS

The Royal Academy's Mantegna exhibition includes eight of the nine canvases making up The Triumphs of Caesar as well as 150 other works by this great Italian Renaissance artist. The veil is finally lifted from English mourning rituals in the V & A's postponed exhibition, The Art of Death. Lucie Rie, Britain's greatest living potter, enjoys a 90th birthday retrospective at the Crafts Council. The Spirit of Christmas at Bethnal Green continues to show children the festive traditions of other lands.

BANKSIDE GALLERY

48 Hopton St, SE1 (071-928 7521).

Watercolours from Birmingham City Art Gallery. Works from this important collection, dating from 1750 to the present. Jan 22-Mar 1. Tues-Sat 10am-5pm, Tues until 8pm, Sun 1-5pm. £1.50, concessions 75p. BARBICAN ART GALLERY

Barbican Centre, EC2 (071-6384141).

Japan & Britain: an aesthetic dialogue 1850-1930. Key developments in the art of both countries, showing the influence one had on the other. Until Jan 12. £4, concessions & everybody Thurs after 5pm £2.

Van Gogh in England: Portrait of the Artist as a Young Man. Ten major paintings, plus works by other artists whose output influenced the Dutch painter during his time working at Goupil's gallery in London. Feb 27-May 4, £4.50 & £3.

Eggleston: colour photographs ancient & modern. More than 250 prints from the American pioneer of colour photography, including his series documenting Elvis Presley's mansion. Feb 27-May 4. £4.50 & £3 (also admits to Van Gogh exhibition). Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun & Jan 1 noon-6.45pm. Closed Dec 24-26.

Concourse gallery:

Cadbury's National Exhibition of

Children's Art. Paintings, ceramics, sculpture & poems by four- to 18-year-olds. Until Jan 5. Mon-Sat 9am-11pm, Sun & Jan 1 noon-11pm. Closed Dec 24-26.

BETHNAL GREEN MUSEUM OF

CHILDHOOD

Cambridge Heath Rd, E2 (081-980 2415).

Spirit of Christmas: Christmas around the world. Customs & traditions from many countries. Until Jan 19. Mon-Thurs & Sat 10am-6pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

BRITISH MUSEUM

Great Russell St, WC1 (071-636 1555).

Collecting the 20th Century. The concept of modernity examined through textiles, craftsmanship & the technical achievements of this century. Until Feb 16.

The Making of England: Anglo-Saxon art & culture from Augustine to Alfred, 600-900. The flowering of art & learning, including the recently-discovered York Helmet & other major finds. Until Mar 8. £3, concessions £2.

Nihonga: Traditional Japanese Painting 1900-40. Early-20th-century paintings, handscrolls & screens from a movement which sought to promote the study & revival of traditional styles in Japanese art. Dec 19-Mar 1.

Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

BRUTON STREET GALLERY

28 Bruton St, W1 (071-499 9747).

Alan Halliday. Large, intenselycoloured paintings in oils & acrylics. Feb 6-Mar 6. Mon-Fri 10am-6pm. Sat 10am-1pm.

COURTAULD INSTITUTE

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Master Drawings from the Courtauld Collection. Some of the Institute's most splendid treasures from the 15th to 19th centuries. Until Jan 19. Mon-Sat 10am-6pm, Sun 2-6pm. £3, concessions £1.50. Closed Dec 24-26 & Jan 1.





Ready Steady Go, paintings of the 60s by 30 artists at the Festival Hall.

CRAFTS COUNCIL

14a Pentonville Rd, N1 (071-2787700).

Lucie Rie. Retrospective celebrating the 90th birthday of Britain's greatest living potter. Jan 30-Apr 5. Tues-Sat 11am-6pm, Sun 2-6pm.

FESTIVAL HALL

South Bank Centre, SE1 (071-9280906).

Ready Steady Go. Paintings of the Swinging Sixties by 30 artists, including Blake, Hockney, Riley, Caulfield, Denny & Kiff, Jan 21-Feb 23. Daily 10am-10pm.

HAYWARD GALLERY

South Bank Centre, SE1 (071-9283144).

Toulouse-Lautrec. A comprehensive exhibition giving an intriguing view of some early paintings & portraits as well as the artist's more familiar prints & posters of turn-of-the-century Parisian life. Until Jan 19.

The Contemporary Art Society: 80 years of collecting. Paintings by Augustus John, Sickert, Bacon, Spencer & others. Until Jan 19.

Doubletake: collective memory & current art. The significant images, words & symbols that make up the history of our age seen in the works of 22 contemporary artists. Feb 20-Apr 19.

Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions £3.50 (advance booking 071-928 8800, fee 50p per ticket). Closed Dec 24-26 & Jan 1.

MUSEUM OF LONDON

London Wall, EC2 (071-600 3699).

What is it? Identifying the past. How a close inspection of objects can yield clues to their purpose & history. Until Apr 26. Tues-Sat 10am-6pm, Sun 2-6pm. £3, concessions £1.50. Closed Dec 23-26 & Jan 1.

MUSEUM OF MANKIND

Burlington Gdns, W1 (071-636 1555).

The Skeleton at the Feast. Vividly coloured sugar skulls & gaudy sculptures show the exuberance with which Mexicans greet the souls of the departed. Until 1993. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

Paula Rego: tales from the National Gallery. Paintings by a contemporary artist, inspired by items from the gallery's collection. Dec 13-Mar 1.

Sainsbury Wing:

The Queen's Pictures: royal collectors through the centuries. Ninety-six paintings collected by monarchs from Henry VIII to Victoria give a fascinating chance to compare royal tastes. £4, concessions £2. Until Jan 19. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL PORTRAIT GALLERY
St Martin's Pl, WC2 (071-306 0055).

The Portrait in British Art. Masterpieces from the Elizabethan era to the present day, bought with the help of the National Art Collections Fund. Until Feb 9.

Eve Arnold: in Britain. Onewoman show for a celebrated American photo-journalist. Until Feb 23. Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1. NATIONAL THEATRE

South Bank, SE1 (071-928 2033).

E.H. Shepard: drawings for *The Wind in the Willows*. Thirty original illustrations for Kenneth Grahame's classic book, currently to be seen in Alan Bennett's stage version on the Olivier stage. Dec 12-Feb 1. Mon-Sat 10am-11pm. Closed Dec 24 & 25. Open Dec 26 from 4pm.

MICHAEL PARKIN GALLERY

11 Motcomb St, SW1 (071-2358144).

Cats of Fame & Promise. Louis Wain's felines. Until Dec 20. Mon-Fri 9.30am-6pm, Sat 10am-1pm.

Piccadilly, W1.

The World of Drawings & Water-colours. Two thousand works on paper at prices starting from £50. Jan 22-26. Wed-Fri 11am-8pm, Sat, Sun 11am-7pm. £6, concessions £3. (Information 071-493 6420.)

International Silver & Jewellery Fair & Seminar: The Triumph of Love 1530-1930. Includes an exhibition of love tokens from Napoleon &









Winter Olympics start in France. Russian gymnasts at Wembley. The South Africans return to World Cup cricket. Tinplate toys go on sale at Sotheby's.

Joséphine, Victoria & Albert, & Edward VII & Mrs Keppel. Feb 7-10. Fri-Sun 11am-8pm, Mon 11am-6pm. £8, includes catalogue. (Information 071-734 5491.)

RIBA HEINZ GALLERY

21 Portman Sq, W1 (071-580 5533).

Le Désert de Retz. Engravings, photographs & documents of a unique 18th-century folly garden in France. Until Dec 21. Mon-Fri 11am-5pm, Sat 10am-1pm.

ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

Hokusai. Exquisite, & often witty, prints, book illustrations & albums by the most celebrated of Japanese artists, creator of *The Great Wave & Thirty-six views of Mount Fuji*. Until Feb 9. £4.50, concessions £3.

Mantegna. Works on canvas & paper by this great early-Renaissance Italian artist, renowned for his unusual use of perspective & his grisaille or stone-like paint effects. Jan 17-Apr 5, £5 & £3.40 (advance bookings 071-287 9579).

Daily 10am-6pm. Closed Dec 25 & 26. SCIENCE MUSEUM

Exhibition Rd, SW7 (071-938 8000).

Edna Lumb. Retrospective of paintings by an artist who painted London's bridges & markets for the *ILN*. Jan 16-May 4. Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, OAPs £2, students, children & unemployed £1.75. Free daily after 4.30pm. Closed Dec 24-26 & Jan 1.

SERPENTINE GALLERY

Kensington Gardens, W2 (071-402 6075).

Leonora Carrington. Major retrospective of painting & sculpture by this British Surrealist artist who first exhibited in André Breton's group shows in the 1930s. Until Jan 26. Daily 10am-6pm. Closed Dec 23-27. Open Jan 1 from noon.

SPINK

King St, SW1 (071-930 7888).

Chinese Jewellery, Accessories & Glass. Some 18th- & 19th-century jewellery, glass from the Imperial workshops in Beijing, snuff-bottles &

paintings on glass. Until Dec 24. Mon-Fri 9.30am-5.30pm.

TATE GALLERY

Millbank, SW1 (071-821 1313).

Gerhard Richter. Thirty years of paintings by one of Germany's most eminent contemporary artists. Until Jan 12. £2, concessions £1.

Anthony Caro. Major exhibition of recent work. Until Jan 26.

Giorgio Morandi: etchings. A neglected aspect of the work of this 20th-century Italian painter of still lifes & landscapes. Until Feb 9.

Brice Marden, Prints by an American artist. Feb 26-June 21.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Dec 24-26 & Jan 1.

THEATRE MUSEUM

Russell St, WC2 (071-8367891).

The Wind in the Willows—from page to stage. How playwright, director, designers, musicians, actors, technicians & publicists work together. Until 1993. Tues-Sun 11am-7pm. £2.50, concessions £1.50. Closed Dec 23-26 & Jan 1.

VICTORIA & ALBERT MUSEUM
Cromwell Rd, SW7 (071-9388349).

The Magi & the Gift: a celebration of Christmas. The symbolism of the kings, the shepherds & their gifts reflected in the paintings of the Old Masters, Until Jan 12.

Fornasetti: designer of dreams. Drawings & designs for many every-day objects from playing-cards to umbrella-stands by this prolific Italian visionary artist who died in 1988. Until Jan 19.

Landscape Prints by Francis Vivares. Prints by the 18th-century etcher & engraver of works by Claude Lorrain, Gaspar Poussin & Aelbert Cuyp. Until Apr 19.

The Art of Death. Objects designed for the English death ritual between 1500 and 1800 include death masks, coffins & commemorative art. Jan 8-Mar 22.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £3, concessions 50p. Closed Dec 24-26 & Jan 1.

SPORT

As the Winter Olympics get under way in the French Alps, Britain has a preview of summer's potential Olympic medallists in track & field events in Birmingham & Glasgow. Cricket enthusiasts can keep up with South Africa's return to world competition by tuning into Sky Television or Radio 3's ball-by-ball commentaries on the World Cup matches in Australia & New Zealand.

ATHLETICS

Indoor Invitation Meeting. Feb 8. Glasgow.

AAA Indoor Championships. Feb 15, 16. National Indoor Arena, Birmingham.

IAAF Invitation Meeting. Feb 22. National Indoor Arena.

CRICKET

New Zealand v England. First Test, Jan 18-22, Christchurch; Second Test, Jan 30-Feb 3, Auckland; Third Test, Feb 6-10, Wellington.

World Cup. Feb 22-Mar 25. Various venues, Australia & New Zealand.

EQUESTRIANISM

Olympia International Showjumping Championships. Dec 18-22. Olympia, W14.

GYMNASTICS

Daily Mirror Rhythmic International (women). Feb 22. Wembley Conference Centre, Middx.

HORSE RACING

King George VI Chase. Dec 26. Kempton Park, Surrey.

RUGBY UNION

Ireland v Wales. Jan 18. Dublin.
Scotland v England. Jan 18.
Edinburgh.

England v Ireland (Save & Prosper International), Feb 1. Twickenham. Wales v France, Feb 1. Cardiff.

France v England. Feb 15. Paris.
Ireland v Scotland. Feb 15. Dublin.
WINTER OLYMPICS

16th Olympic Winter Games. Feb 8-23, Albertville, France.

OTHER EVENTS

The New Year begins with a midnight run in Hyde Park, followed by the razzmatazz attending the Lord Mayor of Westminster's annual parade. The Chinese community gets the Year of the Monkey off to an equally noisy start on Feb 9. The 1992 Boat Show comes to Earls Court from Jan 1. The aristocrats of the feline world receive homage at the National Cat Club Show on Dec 14.

Chinese New Year Celebrations. London's Chinatown is ablaze with

colour & spectacle to usher in the Year of the Monkey. Feb 9, from 11.30am. Gerrard Starea, W1.

Gerry Cottle's Christmas Circus. Ringmaster Jeremy Beadle introduces the Globe of Death & other perilous acts. Dec 20-Jan 12. Wembley Exhibition Halls, Wembley Centre, Middx (081-900 1234). £6-£12, concessions £5-£8.

Crufts Dog Show. The best of British canines on parade. Jan 9-12, daily 8.30am-7.30pm. Thurs, gundogs; Fri, toy & utility; Sat, terriers & hounds; Sun, working dogs & Best in Show. National Exhibition Centre, Birmingham. £6, concessions £3.

Daily Telegraph Period Homes & Interiors Event. Old-style & antique furnishings, decorating ideas & plenty of renovation & restoration advice, Jan 16-19. Thurs-Sat 10am-6pm, Sun 10am-5pm. Olympia, W14. £2.50.

International Mime Festival.
Artistes from the United States,
Brazil, France, Italy, Belgium, Spain & Yugoslavia join the best of Britain's exponents of this ancient entertainment. Jan 11-26. Various venues. Information from 35 Little Russell St, WC1 071-637 5661).

Kew for Christmas. Rides in horsedrawn vehicles, plus open-air choir concerts (Sun, 3pm) & Santa's grotto on the theme of the overwintering of



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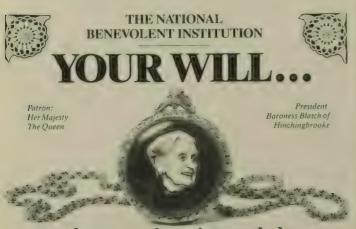
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Cats of breeding & distinction hold court at the National Cat Club Show.

plants provide plenty of amusement for all. Dec 14,15,21,22, 10.30am-12.30pm & 1.30-3.30pm. *Kew Gardens, Kew, Surrey.* Admission to gardens £3, OAPs & students £1.50, children£1.

Larry's Stable. Joan Plowright, Jeremy Brett, Anna Carteret, Jane Lapotaire, Edward Petherbridge, Robert Stephens, Robert Lang, John Stride & Virginia McKenna—all associated with Laurence Olivier's National Theatre company—in an entertainment in support of the Shakespeare Globe Trust. Dec 15, 7.30pm. Old Vie, Waterloo Rd, SE1 (071-9287616). £10-£20.

London International Boat Show. Yachts, powerboats, dinghies & inflatables plus the latest in marine equipment & clothing. Jan 1-12. Mon-Fri 10am-8pm, Sat, Sun 10am-7pm. Earl's Court, SW5. £7, up to two children free, OAPs & everyone after 1.30pm £4.

Lord Mayor of Westminster's New Year's Day Parade. Majorcttes & marching bands brighten up the New Year in the West End. Jan 1, noon-2pm. Berkeley Sq. Piccadilly, Regent St. Oxford St & Marble Arch.

National Cat Club Show. The country's largest event for pedigrees & pets, including *Blue Peter*'s Willow & the celebrated Arthur, who will demonstrate how to catwith one paw. Dec 14, 10.30am-5.30pm. *Olympia*, W'14. £3.50, children £1.

New Year's Eve Midnight Fun Run. A two-mile jog from Speakers' Corner, with fancy dress, music & prizes. £10 registration fee includes souvenir T-shirt; proceeds go to La Verna House which provides sheltered housing for AIDS victims. Dec 31, midnight. Hyde Park, W2. Details from 18 Somers Crescent, W2 (071-2621732) with sae.

Platform Performances. Garrison Keillor reads from his new novel. Radio Romance, Jan 21, Lyttelton; 6pm. Maria St Just remembers Tennessee Williams & talks about her book based on their 30-year correspondence. Feb 4, Cottesloe; 6pm. National Theatre. South Bank, SE1 (071-928 2252), £3.50, concessions £2.50.

Toyfair 92. The British Toymakers' Guild unveils ideas for 1992's Christmas shopping list. Jan 25-27. Sat 10am-6pm, Sun 11am-5.30pm, Mon 10am-4.30pm. Kensington Town Hall, Hornton St, 11/8, £3, concessions £1.

Treasure Hunt. No prizes but lots of fun combing the galleries for seven paintings containing various forms of treasure & answering the Education department's usual witty questions. Quiz sheets available at Sainsbury Wing & Orange Street entrances. Dec 20-Jan 5 (closed Dec 24-26 & Jan 1). Mon-Sat 10am-6pm, Sun 2-6pm National Gallery, Trafalgar Sq. WC2.

The Twelve Days of Christmas. Pick up a leaflet at the door & seek out the special stars guiding visitors to objects that have connections with the competition's theme. Dec 28-Jan 3. Mon-Sat 10am-6pm, Sun 11am-6pm. Science Museum, Exhibition Rd, SW7. Admission to museum £3.50, OAPs £2, children £1.75.

Sales: Marine Pictures & Works of Art, Jan 9; Dogsin Art, pictures, prints & other works of art on canine subjects, Jan 14; 11am & 6pm, Bonhams, Montpelier St, SW7 (071-584 9161). Trains Galore, toy-railway enthusiasts can choose from more than 12 locomotives at prices up to £3,500, Dec 16, 2pm, Christie's South Kensington, 85 Old Brompton Rd, SW7 (071-581 7611). The Mint & Boxed Collection of Tinplate & Die-cast Toys, Jan 22,23, 2pm, Sotheby's, 34/35 New Bond St, W1 (071-493 8080).

Theatre Quiz. Annual test of Theatre knowledge with teams from the National Theatre & Royal Shakespeare Company. Dec 30, 6pm. Lyttelton, National Theatre. £2.50.

Week of Christmas Walks. The National Trust & the Ramblers' Association propose more than 100 treks, many requiring sandwiches & stout footwear. Dec 26-Jan 1. Details free from National Trust, 36 Queen Anne's Gate, SWI with large sae.

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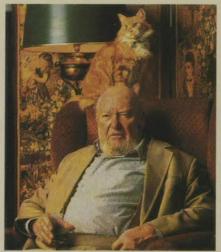
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Teresa Stolz, far left, the first Aida in Italy, from the new revised and expanded edition of Kobbe's Illustrated Opera Book by Lord Harewood (The Bodley Head, f.19.99). Left, the artist Ruskin Spear photographed by Snowdon and reproduced in Public Appearances 1987-1991, a new volume of Snowdon's photographic portraits of people and some animals (Weidenfeld & Nicolson, £,20). Right, Pink Flamingo (detail) by John James Audubon, from The Painter as Naturalist by Madeleine Pinault (Flammarion, distributed by Thames & Hudson, f.45).

BOOK CHOICE

Short notes on some suggested books for winter reading

HARDBACK NON-FICTION Shakespeare's Lives

by S. Schoenbaum Oxford University Press, £.25

This is an updated version of a delightful book first published 20 years ago. It presents the facts of Shakespeare's life, assesses with wit and restraint the reasonable assumptions that may also be made to flesh out that meagre skeleton, and finally provides a feast of fantasy, fraud and other nonsense that has been written about Shakespeare.

John Aubrey: A Life

by David Tylden-Wright HarperCollins, £20

John Aubrey is one of the minor but happily memorable characters of 17th-century England. He lived in hectic times-years of the civil war. regicide, the Cromwell dictatorship and the restoration, of the plague and the fire of London, of plots and revolution-but he was barely affected by these events. Instead he battled with debts, wrote gossipy profiles of his contemporaries, and as an antiquarian may be credited with saving the stones of Avebury for the nation.

Trollope: A Biography

by N. John Hall

Oxford University Press, £25

There must be a limit to the number of biographies any generation can tolerate on Trollope, and this worthy volume—the third in as many yearsmay be it. It is a precise account of a remarkable life, and a good introduction to the 70 books written by the man himself in less than 40 years.

The Oxford Thesaurus

by Laurence Urdang Oxford University Press, £14.95

Subtitled "An A-Z Dictionary of Synonyms", this at last provides an alternative to Roget: not a substitute, for Roget remains unique and essential, but an acceptable addition to the shelf of dictionaries and thesauri. It is marginally quicker and simpler to hunt through, and gives helpful examples of how the words are used.

HARDBACK FICTION

Marking Time

by Elizabeth Jane Howard Macmillan, £,15.95

The sequel to The Light Years takes the story of the Cazalet family from the outbreak of war in 1939 to the Japanese attack on Pearl Harbor. It is as vivid and compelling as the first book, and will leave any reader who lived through this period nostalgic for a time that seems so long gone, and pleased to learn that there is a third volume to come.

Wise Children

by Angela Carter Chatto & Windus, £13.99

This is the story of the Hazards and the Chances, two theatrical families whose experience ranges from Shakespeare-Sir Melchior Hazard is the greatest tragic actor, and greatest ham, of his day-to a dance act known as the Lucky Chances (twin girl hoofers born out of wedlock to Sir Melchior). Angela Carter is able to capture the racy, sentimental and tinsel world of show business with wit and precision.

Jump and other stories

by Nadine Gordimer Bloomsbury, £,13.99

This is a fine collection of short stories by the Nobel prize-winner. Black and white in South Africa are observed with equal sharpness, detachment and restraint, and the result is invariably powerful.

Night Over Water

by Ken Follett

Macmillan, £.14.99

Crossing the Atlantic in a pre-war flying boat was a memorable experience. It took more than 24 hours (with two stops), but was accomplished in considerable style, the planes being equipped with armchairs, bathrooms and a kitchen. Ken Follett has set his latest thriller in this glamorous location, which at times seems to overwhelm his story and the odd assortment of characters he has assembled.

PAPERBACK NON-FICTION

The Penguin Book of Lies edited by Philip Kerr

Penguin, £,6.99

"Lord, Lord, how this world is given to lying." Falstaff's cry is fully documented in this remarkable anthology, which ranges from Jacob's lie to Isaac in Genesis to the lies put out on more modern occasions such as Watergate, Westland and Spycatcher. Whether described as terminological inexactitude, plausible deniability, economy with the truth or (as in the case of mendacity about Pope John Paul I's death) amphibology, there is no doubting the fascination of a good lie. Who, the editor fairly asks, would want to buy a book called The Penguin

Germany and the Germans

by John Ardagh

Book of Truth?

Penguin, £7.99

First published in 1987, John Ardagh's perceptive book has been brought up to date for this edition. He has had to take into account the collapse of the Berlin Wall and reunification, and assess the impact of these massive events on the development of a new Germany. He does so with admirable clarity and objectivity.

Bernard Shaw Vol 2: The Pursuit of Power

by Michael Holroyd

Penguin, £7.99

The mask of GBS in place, the second volume of this powerful biography begins with Shaw's idiosyncratic marriage, describes his relationship with Mrs Campbell, and concludes with his ambivalent response to war.

A Better Class of Person

by John Osborne

Faber, £,9.99

The first volume of John Osborne's notorious and irascible memoirs recalls his childhood and early, rather uninteresting, life in dreary provincial rep, from which he was rescued by George Devine, who paid him £,25 for an option on Look Back in Anger.

PAPERBACK FICTION

Brazzaville Beach

by William Boyd

Penguin, £4.99

There is much that enthrals in William Boyd's latest novel, and the two main strands of the story are both strong and interesting. But the pace is slowed by the method of telling, which becomes intrusive and at times even exasperating.

The Gate of Angels

by Penelope Fitzgerald

Flamingo, £4.99

An earnest fellow of a Cambridge college finds his apparently well-ordered mind and life thrown into confusion following a bicycle accident with a pretty nurse. But this is only the most obvious theme of a short novel, set in 1912, which is filled with many complicated ideas.

Rabbit at Rest

by John Updike

Penguin, £,5.99

The fourth Rabbit novel is relentlessly preoccupied with decline. Harry Angstrom has been persuaded to take semi-retirement and spend half the year in a condominium, called Valhalla Village, in Florida, where everyone, including himself, seems to be senescent and physically deteriorating, and where the penis is no longer the organ of Rabbit's main concern.

A Dalgliesh Trilogy

by P. D. James

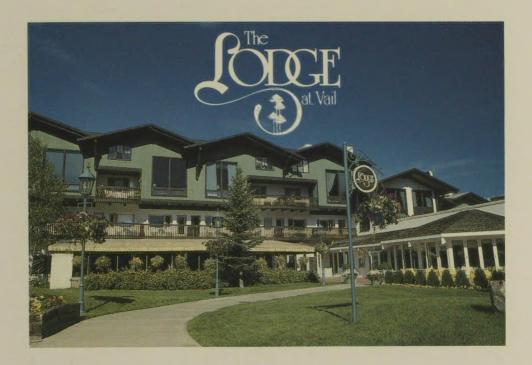
Penguin, £,8.99

Here are three detective stories in the classic tradition: Shroud for a Nightingale, The Black Tower and Death of an Expert Witness. All written in the 1970s, they show the author at her tautest and best.

Flashman and the Mountain of Light

by George MacDonald Fraser Fontana, £4.99

More trouble for the lovable rogue who never seems able to avoid it, but invariably finds a smart way out. This time he is carrying on in the Punjab.



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Detail from THE YOUTHFUL ARTIST by Benjamin Matveevich Bassov, Moscow (1913-1982)
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